1960

Kine Weekly

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2/6

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After **"NEVER SO FEW"** (released next week) and

"THE WRECK OF THE MARY DEARE" (the week after) . . .

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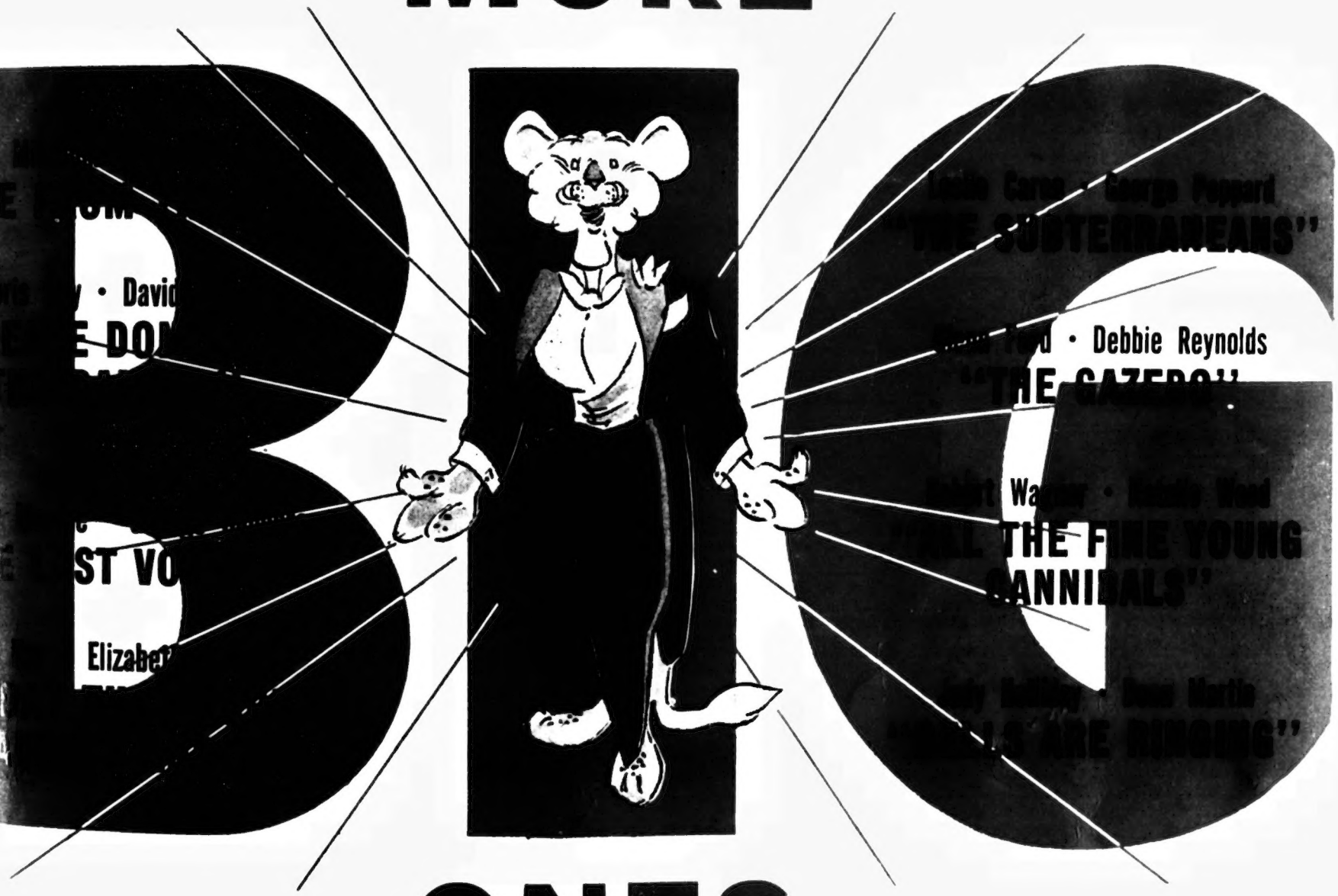

ONES

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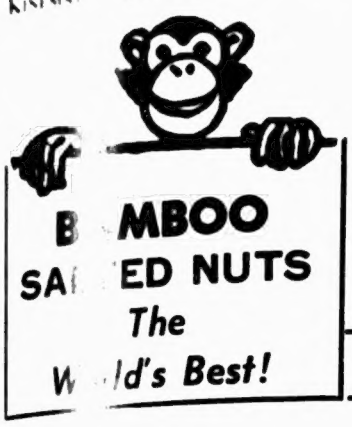
KINEMATOGRAPH WEEKLY, 25/2/60.



Kine Weekly

LARGEST NET SALE: OVER 4,700 COPIES WEEKLY

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News highlights . . .

Promise by Chancellor

THE Chancellor of the Exchequer, Derek Heathcoat Amory, has written to Sir Tom O'Brien promising to give the cinema industry "very careful consideration" when he reviews entertainments duty and other taxes before the Budget.

Replying to a letter on cinema tax from Sir Tom, the Chancellor said he would bear in mind the representations for abolition of the tax made by the AITC to himself and, at their recent meeting, to the Economic Secretary. Also, the views Sir Tom had expressed in his letter would not be overlooked.

"I feel that I am fully seized of the views of all concerned with the industry and in the circumstances I do not think a further meeting at this stage would serve any useful purpose," Mr. Amory commented.

U.S actors' yes to stoppage

THE American Screen Actors' Guild has been authorised by its members to call a strike to force its demand for a share of the profits from post-1948 films sold to TV.

No date has been fixed for any walk-out. The Association of Motion Picture Producers still refuses to meet the actors' requests for profits participation, but both organisations will continue negotiations. In the actors' guild ballot, 5,899 members voted in favour of a strike and 1,199 against.

Even if there is a strike, it is unlikely that the American exhibitors will be put to any immediate product difficulties. TOA has estimated that this year will see a minimum of 150 features and a maximum of 250—strike or no strike.

The 150 are near completion, so there is no problem on that point. And these, plus imports, could be stretched to cover the year if the need arose, they say.

The Writers' Guild of America feels that its strike against independent producers—also for a share of profits from films sold to TV—is practically won. The signing of the Preminger company, the Gary Cooper company and the several corporations controlled by Kirk Douglas, brings the total so far won over by the guild to 37.

NATKE will not strike

NATKE will, after all, stick by its decision to continue negotiations with the CEA and KRS after the Budget—instead of calling strikes in selected parts of the country.

Calls for branches of the union for stronger action in an effort to speed up a satisfactory settlement in the current negotiations have been considered by NATKE leaders—and turned down.

Sapphire to make features

SAPPHIRE FILMS—the company which came into prominence with its "Robin Hood" and "Four Just Men" television series—is to go into feature production. It has reached an agreement with Adrian Conan Doyle for the film rights of 168 novels and short stories written by his father Sir Arthur Conan Doyle.

The films will be made as feature and television films and it is planned to put several of the projects into immediate production at Walton Studios.

Mrs. Hannah Fisher will be executive producer and Eugene Gutowski and Henry E. Lester of ITSA will act as associate producers with Sapphire.

Co-production talks set for March

PRELIMINARY talks towards setting up co-production deals under the new Films Bill, expected to become law about Easter, are being planned by the BFPA and FBFM with the three major Continental film producing countries—Italy, France and Germany.

First of the talks will be held on March 9 and 10 when, at the invitation of the two producer organisations, a delegation from ANICA (the National Association of Italian Cinema and Allied Industries) visits London for "preliminary and informal" meetings.

No reply

A similar invitation has been sent by the FBFM and BFPA to leaders of the French production industry. No reply has yet been received. Also, the British producers have made an approach to the German industry, although no definite date has been fixed for a get-together.

BFPA general secretary J. P. H. Walton told KINE.: "We are doing a great deal of work in preparation. These talks will be of the utmost value towards reaching satisfactory co-production deals."

The question of co-operation from unions and points which should be included in co-production deals were, he thought, the main items which would be discussed.

The Italian delegation, headed by ANICA president Dr. Eitel Monaco, will include Dr. Alfredo Guarini, Dr. Dino de Laurentiis, Dr. Goffredo Lombardo and Dr. Angelo Rizzoli.

BFFA pays out at 42 per cent

THE third interim allocation of the British Film Fund Agency for the third year will be at the rate of 42 per cent. Low cost films eligible (after multiplying by two): £88,546. Not eligible for two times rental: £5,966. High cost films: £636,972. Films of not less than 3,000 feet: £731,484. Films under 3,000 feet (after multiplying by 2½): £80,471.

Levy collections paid to agency by HM Customs and Excise apportioned to February 6, 1960, approximately covering entertainments to January 30: £339,186.

The final allocation for the first year ended October 18, 1958, will be at the rate of 43.58 per cent.

Viewpoint

INVITATION TO PARTNERSHIP

THE quick action of the two feature film producer organisations in sponsoring international co-production discussions, is intelligent and commendable.

For some while a number of factors have pointed more and more clearly to the need for an expansion and diversification of British production interests in the direction of co-production with other countries, particularly in Europe.

Urged and advised by the industry, the government has given the go-ahead in the new Films Bill and, as this is expected to be on the statute book by Easter, there is some urgency in the task of seeing that the new governmental provisions for co-production can be implemented to the mutual benefit of the countries concerned.

The present plans of the BFPA and FBFM to have joint talks with production representatives from Italy, France and Germany as soon as possible could well be most fruitful.

Not, of course, in the immediate fulfilment of any international deals: that is not the object of the talks; but in exchanging information that will be of value to both sides in later advising their respective governments as to what can or cannot easily be done.

International co-production is a fine catchword, but experience in Europe has shown that the catchword can include an unwelcome number of catches.

Probably the two European countries that have indulged in the greatest degree of co-production are France and Italy, and it has not by any means always resulted in concord and mutual satisfaction.

It is obvious that we, in this country can learn much from the growing pains and tribulations experienced by the pioneers of full-scale co-production in Europe.

In this respect we have been, perhaps, fortunate that governmental restrictions have hitherto prevented us from sharing their pangs of inexperience; but time is no longer on our side.

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Long Shots

BUDGET date has not been announced officially, but my Parliamentary correspondent tells me that it is likely to be Tuesday, April 26, the most probable date for the return of the Commons from what will be a rather late Easter holiday.

Thus the trade has about nine weeks left to press for the abolition of the tax.

At the present time MPs are neither receiving nor organising any large-scale pressure to get the remainder of the tax lifted, although many have given local undertakings in their constituencies.

Labour members do not expect the customary high-power lobbying this year for a very good reason. As Mrs. Eirene White, chairman of the Labour Party's film group, commented: "I don't think they will bother with us as we are already committed, as a party, to press for abolition. In any case, this year most of the pre-Budget effort will be made outside the House."

As many Tory MPs would also like to see abolition, it does seem that delegations to the Commons would, for the first time, be hammering on an already open door.

The contrast between tax free films on TV and the tax burden still weighing heavily on cinemas is regarded as glaring. Much play, I understand, will be made with this theme, both with questions and in future debates in Parliament.

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ARTHUR TAYLOR, London and Home Counties CEA branch secretary, tells me that plans for the CEA Summer Conference are going ahead smoothly and according to plan.

The plan, of course, is to use this year's conference — at Folkestone — to promote national interest in the industry generally. And according to Arthur, there are quite a number of impressive ideas being worked on.

He hopes to have the conference programme out quite soon — probably within a month.

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IT MIGHT now be possible for the industry to conclude a satisfactory arrangement with television interests for a limited supply of films to television. That is the considered opinion of CEA president Douglas Richards.

There was no doubt, he emphasised, that FIDO was a success.

"But although FIDO has done a good job," he added, we must not be content with that position. It may well be that opportunities might present themselves for safeguarding the industry in other ways."

Why is the CEA president looking beyond the bounds of FIDO? "The success of FIDO," he said, "had created further problems."

The main one, of course, is that FIDO in creating a shortage of British films for television has had the effect of placing a value on old features that would not obtain if the market were wide open.

It is known that some producers are seeking extravagant prices for a deal with FIDO.

With characteristic forthrightness, Douglas Richards commented: "It would be reprehensible if people in the industry ex[illegible]ed the position."

This observation reflects the opinio[illegible] many exhibitors who are coming round t[illegible] conclusion that some producers are loo[illegible] upon FIDO as an extension of the produ[illegible] fund.

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HOWEVER, the CEA president tak[illegible] the view that, because of the success of [illegible]DO, the industry can now tackle the questio[illegible] from a position of strength.

He visualises an agreement in whic[illegible] the television interests would limit themselve[illegible] to showing, say, 52 features a year. But [illegible]within that restriction television would have a [illegible]free choice from an open market.

Although such a proposition impo[illegible]s a limit to the number of features that would be shown, it may be attractive to the programme contractors for it would allow a degree of selectivity at prices to suit the economy of programming.

Such an agreement could also lead to the end of the FIDO levy.

What of the proposals of the Federation of Film Unions? They are being studied. The CEA president does no think there is much hope for the unions' idea of setting up a new body to control releases—because of legal difficulties.

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THE CEA president conveyed his views to me at the annual banquet and cinema ball of the N. Staffs branch CEA at Stoke last week. He would have given voice to them at the dinner but for the inflexible branch rule that the function is no place for trade politics or controversy.

We can't quarrel with the rule, for in recent years the annual event has become more and more of a night out for the public rather than a get-together of the trade.

Of the record gathering of 375 peo[illegible]le squeezed into the King's Hall for the banquet, about a baker's dozen represented the bra[illegible]h.

But the branch does a good pub[illegible] relations job, for the function is regarded a[illegible] *the* night out of the year for the people of St[illegible]e.

Branch chairman H. Lomas we[illegible]med the Lord Mayor and Lady Mayoress of [illegible]toke and the Mayor and Mayoress of New[illegible]le-under-Lyme, and other civic officials. His [illegible]e guests included Ellis Pinkney, Alf May and [illegible]es Jervis from the neighbouring Birmingh[illegible] branch. Harry Adley, a great friend to the [illegible]nch for many years, John Adley, and Ch[illegible] Rafferty making a personal appearance throu[illegible] the good offices of ABPC.

Douglas Richards spoke in app[illegible]ation of the work of Alderman Barber and [illegible]er members of the branch organising com[illegible]tee, and expressed thanks for the magnificen[illegible]ms they had raised for the CTBF, especiall[illegible]ring the past ten years.

At the head of the committee [illegible] Barber is a veritable dynamo, and, year a[illegible] year, he and his colleagues succeed in collectin[illegible] princely array of gifts—fine examples of [illegible] potters craft for the main guests: a bag [illegible]assorted gifts, generously donated by the s[illegible]y firms, for every lady present; prizes for [illegible]raw and

tombol… d finally personal gifts for the area represen… ves of the renters—now a pleasant traditio… tablished by the branch.

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BOTH … rd Walker and Ned Clarke, Disney's Americ… xecutives, confessed that they had no further … s to add to the statement put out by the effi… London office in advance of their arrival … ondon last week.

How… it was interesting to talk shop with two de… ful personalities. Both are dedicated men; e… pions of the Disney policy of making family … tainment, which has had its ups and downs, … on average has paid handsome dividends … rward progress for the company.

They … indeed happy to see the swing away from h… and other depressing subjects, and the asce… ncy of comedy and lighter fare with mass fa… appeal.

They … hused about the latest Disney programme… "Toby Tyler," the circus story; "Kidna… d," faithful to the spirit of Robert Louis … venson; "The Big Fisherman;" "Pollya…;" "Swiss Family Robinson" and so on. E… they were even more eulogistic about a young British talent — the performance of Hayley … lls in "Pollyanna."

Card Walker described her as the greatest child discovery since Shirley Temple. But a discovery with infinitely wider range of talent — an inborn genius for acting. Disney is planning another subject for the young star.

Ned Clarke spoke of the happy relationship which existed between the company and the Rank group and George Minter's Renown.

He and Card met Rank executives last week to discuss mutual problems here and in other territories.

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WHILE on the subject of Disney's *forte*, it was interesting to hear that Spyros Skouras is forecasting that the trend in production is towards more and more family entertainment.

This information was given out by Jim Pattinson of 20th-Fox when he entertained a party of film critics of the national press at an informal luncheon on Tuesday.

The forecast, in fact, is being translated into reality by 20th-Fox, for Jimmy told us that the company's programme is now geared to the release of pictures that fall into this category at the rate of one per month, at least.

According to Jimmy, it is the 20th-Fox view that more and more U.S producers are coming to the conclusion that the industry has made a mistake in believing that it was necessary to swing over to so-called adult subjects to compete on equal grounds with television which allowed a much great freedom of expression than the cinema.

It is somewhat surprising that producers are returning to the truth that the cinema industry was established in public popularity through meeting the need for family entertainment.

If one looks back over the box-office surveys in the past few years it will be found that the greatest box-office successes—in this country certainly—were pictures having the widest possible appeal.

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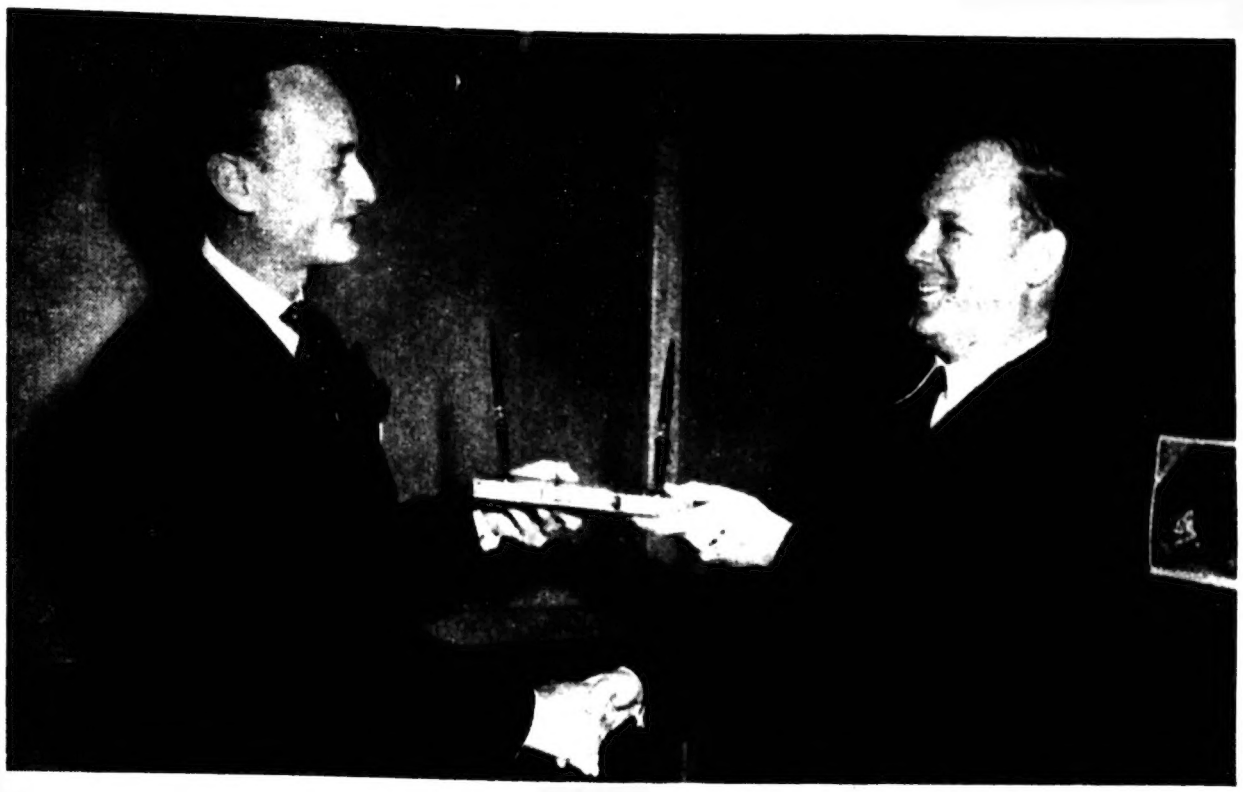
THE provincial tour of Freddie Thomas and Harold Wilson to launch Rank FD's silver jubilee has been a tremendous success and augurs well for the profit as well as the prestige of the company in the coming twelve months.

Last week they spent some days in Dublin entertaining exhibitors. They then went on to Belfast returned to Dublin for the Irish premiere of "Royal Ballet" at the Metropole on Friday.

The premiere was a big event for Dublin, the Irish director of the Royal Ballet, Dame Ninette de Valois, flying over for the event in company with Paul Czinner.



Colan MacArthur, managing director of JAROFD, is seen receiving a presentation from Philip Jacobs, Anglo Amalgamated export manager, to mark the success of Rank Distributors of Canada during Anglo Week, and with Anglo product throughout the year

Fred Thomas took the stage at the Metropole to introduce them both to the distinguished audience, which included members of the government, the Diplomatic Corps, and other leading personalities.

Earlier in the day they met the press and radio men at an informal reception organised by Rank FD publicity controller Johnny Fairbairn and Oona MacWhirter, PRO for the Odeon (Ireland) cinemas group.

Incidentally, I understand that the menu for the lunch put on for exhibitors at the Metropole, Dublin, is to be rated "The Menu of the Month" in the *Irish Hotelier*.

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VARIETY CLUB'S annual dinner and ball snowballs to greater success every year. Saturday's party at the Dorchester attracted the biggest ever attendance of 950 guests and it is expected to realise £14,000, a magnificent yield which surpasses last year's record-breaking total by nearly £2,000.

The tombola, with more than 1,500 gifts collected by Irving Allen, brought in £1,500. The sports car draw, organised by Mike Frankovich, assisted by Gerry Fernback, realised £5,500. But the biggest fund raiser was the souvenir brochure for which Dickie Pearl sold advertising space worth £10,000. Reg Jackson performed a monumental task in the compilation of this 220-page volume.

Chief Barker Monty Berman presented a silver cigar casket to his predecessor Bill Butlin, and International Property Master Jim Carreras presented a gold life membership card to the immediate past Chief Barker.

Those two live wires Nat Cohen and Jimmy Carreras headed the committee of seventy which organised the function on the grand scale. It will be difficult to top their efforts next year.

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BRITISH LION'S assistant sales manager, Jack Henderson, received the congratulations of his directors and colleagues at a luncheon given by Douglas Collins to celebrate Jack's completion of twenty-five years' service with the company. He received an inscribed silver salver to mark the occasion.

Present at the luncheon were David Kingsley and Leslie Faber who paid tribute to Jack's loyal service and the wonderful job he had done for British Lion over the years.

Jack was in good company for present also were eight other members of the staff who have served with the company for twenty-five years or more. They were: A. Mitchell, chief accountant; W. McMurray, contracts controller; W. T. "Jo" Martin, booking department; Miss V. Whatson, staff supervisor; G. Rotchell, print manager; A. Philips, print storekeeper; Arthur Lee, circuits department; and A. Holder, driver. Each received an inscribed silver cigarette case presented by Douglas Collins.

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MINNIE MACINTOSH, who was expecting to attend her last CEA meeting in London this week, was guest of honour at the annual luncheon of the Edinburgh and SE of Scotland section of the CEA last week.

She will be sadly missed in the counsels of the CEA, which she has served for nearly 30 years, for as the Edinburgh section chairman, Ian MacAllister, said at the luncheon last week, she had carried out her duties on many CEA committees with "quiet and dignified assurance."

Her immediate plans are for a holiday in the U.S. "And after that I am going to look for a job," she said.

Alex Frutin, chairman of the Scottish branch of the CEA, and his wife were also guests at the lunch. Alex hoped that Minnie would not be lost to the industry — a sentiment that will be shared by many.

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NOT surprisingly, "Sink the Bismarck" is set to break records at the Odeon, Leicester Square.

In fact, it has already cracked one. On Saturday, the take was higher than for the first Saturday following the Royal premiere. John Ware of 20th-Fox tells me that it was the highest ever Saturday figure for the Odeon.

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MICK SHIPMAN reports a successful opening of the Eros re-presentation of "All Quiet on the Western Front" at the Cameo-Poly in London's Regent Street.

"Tremendous" was the word used by Mick to describe the volume of business over the week-end.—**The Stroller.**

News of the Week

SCMA will keep close watch on cinema clubs

WILL cinema clubs be a danger to ordinary cinema business? The question, prompted by the opening next month of Gala's first film theatre club—La Continentale, Tottenham Court Road—has been posed by the SCMA.

When members of the society's London and Home Counties branch considered it at their annual meeting on Sunday it was agreed to "keep a close watch" on the Gala clubs and review the situation later in the year.

Said secretary Graham Whitworth: "We want to find out just what implications there are—just what impression these clubs will have on cinema business. Some of our members think they will bring disrepute to the trade and be a danger to business."

Hooligans.—The branch's three-point plan to deal with hooliganism in cinemas may be discussed by the CEA. At the meeting members decided to write to the London and Home Counties CEA branch suggesting the formation of a joint committee to consider ways and means of dealing with the problem.

The SCMA branch's proposals include pressing for legislation to provide penalties for creating a disturbance in places of entertainment.

The employment of uniformed staff to help the manager in a disturbance and a joint approach to the Commissioner of Police over police co-operation are also proposed.

Nomination.—Jack Golding (Odeon, Southall) was nominated by the branch for the national vice-presidency.

Elections.—Percy Levine (Savoy, Stoke Newington) was elected chairman and A. H. Holloway (Central, Reading) vice-chairman.

ABPC makes royal film trailer

FOR THE second consecutive year, Associated British Elstree Studios has filmed the trailer for the Royal Film Performance on behalf of the CTBF.

This year, Peter Ustinov made the filmed appeal for public support for the show. Ustinov is now at Elstree starring in "The Sundowners," for Warner-Pathe release.

Technicolor profit and dividend rise

DIRECTORS of Technicolor are recommending a final dividend for the year ended November 30, 1959, of 15 per cent. less income tax, payable April 1, 1960. With the interim dividend of 7½ per cent. less income tax, this gives a total distribution for the year of 22½ per cent. less income tax. This compares with 17½ per cent. for the year before.

The company's profit for the year after depreciation but before taxes was £334,041, compared with £153,313, and net profit for the year was £176,041 compared with £72,313.

Footage sold was 167,206,984 feet, compared with 141,764,441 feet.

The profit for the year is after charging £92,901 (£62,943, in 1958) a proportion of royalties chargeable to the year in respect of additional European rights acquired in 1958.

'Never Take Sweets' world premiere

THE new Hammer production for Columbia, "Never Take Sweets From A Stranger," is to have its world premiere at the London Pavilion on Friday, March 4.

The film is an adaptation of American author Roger Garis' play "The Pony Cart" and the cast includes Gwen Watford, Felix Aylmer and Patrick Allen. It is the story of an elderly psychopath whose unrestricted freedom is a menace to the small-town community in which he lives.

"Never Take Sweets From A Stranger" was directed by Cyril Frankel and produced by Anthony Hinds for executive producer Michael Carreras, from a screenplay by John Hunter.

Highlights of FISA programme

THE ANNUAL meeting of the council of the Film Industry Sports Association will be held on March 1.

Once again, the swimming gala, being arranged for September 10, and the Film Ball, to be held this year during October, are highlights of the FISA programme for the year.

As usual, "Miss FISA" will be chosen at the swimming gala, to be held at the Nuffield Pool of the University of London Union.

September 4 has been provisionally set for the final of the cricket competition for the KINEMATOGRAPH WEEKLY Cup and the final of the tennis competition. In the tennis, players will compete for the Kinematograph Manufacturers' Association Cup (men's singles), the Captain Atkinson Cup (ladies' singles), the Castleton Knight Cup (presented by Technicolor for the men's doubles), the Anthony Asquith Cup (ladies' doubles) and the ASFP Cup mixed doubles).

Preliminary arrangements are being made to hold these events at the Technicolor Sports Club.

In the FISA darts competition, all the games to the semi-finals will be played on February 10 at the British Acoustic Film Sports Club, Woodger Road, Shepherd's Bush. Starting time: 7 p.m.

Semi-finals and finals will be held at the B.A.F. Sports Club on May 5. On the same date, the table tennis finals and semi-finals will be held. Plans are being made, too, to hold the finals of the billiards and snooker as close to May 5 as possible.

The winter netball competition for the CMA Shield will be held as a one-day knock-out tournament at Regents Park (York Gate Tennis Courts) at 2 p.m. on April 2. The summer netball competition will be held at the same place on July 16.

On April 23 the final of the football competition for the Stephen Courtauld Cup will be played on the Ship Carbon Works and Sports Club ground (Grove Road, Chadwell Heath). It will be between Ilford Sports Club and Technicolor Sports and Social Club.

The Golf Competition will be held on May 28 at Ashford Manor Golf Club (Ashford, Middlesex) and the Westerham, Kent, area has been chosen for the association's motor rally treasure hunt on June 12.

X FILMS ALLOWED ON SUNDAYS

MAKING an application for all cinemas in the Alfreton (Derbys) district to be allowed to show X certificate films on Sundays, J. A. Marr, Eskay circuit supervisor, told the magistrates that managers were finding difficulty in finding films to show on Sundays.

"There is a shortage of films for Sundays because of the big stock of old films on which we used to draw being sold to television," declared Mr. Marr.

The application was granted.

Sound programmes for overseas markets

A NEW venture which should appeal to distributors and producers has been started by Barry Goddard, who has resigned from his position as Lion International's publicity manager.

Mr. Goddard is setting up as a producer of sound programmes for the overseas markets. The programmes will be designed to boost British films and books with film interest. He is familiar with this type of work, having worked on a number of programmes in his publicity operations.

Several companies, it is understood, are intending to make use of his new service and, no doubt, it will be of interest to many others.

For the time being, Mr. Goddard is making his headquarters at the Mercury Recording Studios, 86, Wardour Street, W.1.

Closed circuit TV for Pearl and Dean

PEARL AND DEAN is to install a new closed circuit telecine theatre for presentation of TV film in its Dover Street offices.

There will be facilities for presenting TV in the reception, board room and in various offices.

Change of address

GLASGOW branch of Columbia will be moving to Cornhill House, 144 Street, Glasgow, C.2, on February phone number of the branch (Dou will remain unchanged.

'Room at Top' bids against 'Ben-Hur' for an Oscar

BRITISH LION'S Romulus picture "Room at the Top" is the only British picture film among five that have received nominations for the Academy of Motion Picture Arts and Sciences "Oscar" awards. The other four are "Anatomy of a Murder," "Ben-Hur," "The Diary of Anne Frank" and "The Nun's Story."

Other nominations are as follows:

Best Actor: Laurence Harvey, "Room at the Top;" Charlton Heston, "Ben-Hur;" Jack Lemmon, "Some Like it Hot;" Paul Muni, "The Last Angry Man;" and James Stewart, "Anatomy of a Murder."

Best Supporting Actor: Hugh Griffiths, "Ben-Hur;" Arthur O'Connell, "Anatomy of a Murder;" George Scott, "Anatomy of a Murder;" Robert Vaughan, "The Young Philadelphians;" Ed Wynn, "The Diary of Anne Frank."

Best Actress: Doris Day, "Pillow Talk;" Audrey Hepburn, "The Nun's Story," Katherine Hepburn, "Suddenly Last Summer;" Simone Signoret, "Room at the Top;" and Elizabeth Taylor, "Suddenly Last Summer."

Best Supporting Actress: Hermione Baddeley, "Room at the Top;" Susan Kohner, "Imitation of Life" and Juanita Moore, "Imitation of Life;" Thelma Ritter, "Pillow Talk;" and Shelley Winters, "The Diary of Anne Frank."

Best Direction: William Wyler, "Ben-Hur;" George Stevens, "The Diary of Anne Frank;" Fred Zinnemann, "The Nun's Story;" Jack Clayton, "Room at the Top;" Billy Wilder, "Some Like it Hot."

Best Screenplay — Material from Another Medium: Anatomy of a Murder," "Ben-Hur," Nun's Story," "Room at the Top," and "Some Like it Hot."

Best Story and Screenplay written for the screen: "The 400 Blows," Francis Truffaut and Marcel Moussy; "North by Northwest," Ernest Lehman, and "Operation Petticoat," Paul King and Joseph Stone.

Best Screenplay: "Pillow Talk," Stanley Shapiro and Maurice Richlin, and "Wild Strawberries," Ingmar Bergman.

Pictured at the Sheffield and District CEA branch annual dinner-dance are (l. to r.) Arnold R. Favell (secretary), Mrs. Gent, Coun. Harold S. Gent (chairman), Miss Peggy Blaskey (vice-chairman), and Sidney and Mrs. Kirkham

CEA BRANCH REPORTS

All out to get cinema tax abolished

NORTH WESTERN.—"There is now no reason those exhibitors who are enjoying the benefits of the tax rebate scheme, should not put their shoulders to the wheel and point out to the Chancellor that it is an unfair tax and should be abolished." This comment was made by G. H. Chairman, at the branch meeting on February 2.

The chairman said the CEA had stated that representations would be made to the KRS to ensure that exhibitors who benefited from the concessionary tax would not be worse off if there was no such concession. The KRS was sympathetic.

Stanley Dallow reported having written to the two new MPs urging support for the abolition of ET. One had replied promising to give the matter careful consideration.

It was agreed that the secretary should send letters to the other Conservative MPs pointing out that although they were already conversant with the position, if they would again like to have a brief exposition this would be arranged. The chairman asked members who contacted their MPs to let the secretary know the results.

STOCKTON.—The chairman, reporting on the Finance and Management Committee meeting, said that in the South of England there were shopkeepers who issued to customers purchasing goods to a certain value, green stamps which the customer collected and then exchanged for gifts. It was understood that the green stamp scheme was spreading to cinemas. The CEA considered this undesirable and as in effect offering an inducement.

It was pointed out that in Liverpool the offering of inducements—as would be the case if green stamps exchangeable for gifts were given to patrons—was not permissible under the conditions of licence.

Apprenticeship Council.—The secretary intimated that a successor to R. P. Rutherford was required on the National Joint Apprenticeship Council. He understood that it would have to be a zonal appointment.

Statutory Levy.—At the previous meeting of the branch, a member inquired what proportion of the statutory levy was paid by the major circuits in 1959. The secretary said he wrote to Mr. Pinkney for this information. The reply stated that the only information available was global totals. Dr. Dallow said he sent a copy of Mr. Pinkney's letter to the member who replied: "I consider this unsatisfactory and, in view of the copious and detailed information required by the Board of Trade from exhibitors, I think that it should reciprocate by keeping a simple analysis and making the figures available. If the Board of Trade present machinery does not provide for this, I am of the opinion that the CEA should take whatever steps are necessary to achieve this objective. The information is vital to the independent exhibitors if they are to be able to assess the fairness or otherwise of the present pattern of distribution."

It was decided to send the letter to the appropriate sub-committee that has been set up at headquarters.

Testimonial Fund.—The chairman said there had been a good response to the testimonial fund for R. P. Rutherford, who had retired from active office in the association. The fund was still open, to give opportunity to all who wished to send their cheques.

Protest on release pattern changes

YORKSHIRE.—J. X. Prendergast, chairman, reporting on the Executive Committee meeting, said the most interesting matter discussed was the pattern of distribution. Whilst in London it was held that this pattern was basically due to a shortage of prints or the small number they were operating with, coupled with the fact that all copies are controlled in London and have to go back to London for repair, this was regarded elsewhere in the country as only one aspect of the problem.

Where a circuit booked a film for three weeks or a month to what had been a regular release house, it definitely upset the regular release flow. There was no question in the minds of the Leeds members that, whatever the reason, there was a variation in the release pattern which was affecting the Yorkshire area to the detriment of the whole industry.

Restriction on dating robbed the cinema booker of intelligent programme planning and freedom of presentation had been removed from the bookers in the provinces.

A. S. Hyde, T. C. Shayler and other speakers agreed with these views. This sort of business, they contended, was very detrimental and unfair to other than circuit houses in the provinces.

New Contract.—The new standard contract then came up for discussion when the chairman canvassed opinions and asked the meeting: "Are you happy about that?"

A. S. Hyde: No. It's ridiculous. He went on to object very strongly to such clauses as the one which says that an exhibitor cannot change his admission prices between booking a film and showing it.

The chairman: The contract was always one-sided; now it's absolutely loaded against us.

Mr. Hyde: We just don't like being treated as thieves, robbers, rogues and vagabonds or defaulters. There are some 4,000 exhibitors in this country and I don't think there is half of one per cent defaulters.

C. H. Whincup: The KRS, I hope, is not casting aspersions on exhibitors' integrity generally but enlisting our help in dealing with the few defaulters. It seems a pity that the bulk of exhibitors should be penalised to protect the industry against the few defaulters.

Mr. Prendergast said these new rules, regulations or requirements seemed quite unnecessary. He could assure members the CEA was not taking this matter lying down but was in touch with the KRS on several points. There are factors in the contract which they should protest against.

After some further discussion, Mr. Whincup moved a resolution that the secretary should write to HQ giving notice of the following motion from the branch: "That the General Council be informed of what consultations, if any, have taken place between the CEA and the KRS on the standard contract issued by the KRS."

Sales to TV.—A pertinent point was raised by A. S. Hyde and other members as to at what point did a man who sold his films to TV cease to be the owner.

The chairman said it could well be that if you threw a stone up in the air in Wardour Street it would drop on someone who owned a piece of a film sold to TV.

PRS.—When the meeting turned to the new PRS form recently sent out to exhibitors, secretary Gerry Hylton said it was a pity something more simple had not been devised. The form sent out was going to cause a lot of trouble.

A. S. Hyde agreed, and said that 14 days from the day the forms were sent out to exhibitors was not enough time for them to consider and fill in all the details required or to make any progress.

The secretary was instructed to write a letter protesting against the PRS having given exhibitors only 14 days to complete the very complicated form for the new licence.

World Markets

TOA president says product shortage is greatest problem

NEW YORK.—Albert M. Pickus, TOA president, reported to a meeting of the board of directors and the executive committee that the greatest problem continued to be a lack of product.

He hoped the forthcoming meeting with the Screen Producers' Guild, the first of its kind, would help to solve the problem.

In 1959, he said, the ten largest companies delivered only 224 features—107 fewer than in 1958.

Representing TOA at the producer meetings will be Si Fabian, Sidney Markley, M. Spencer Leve, George G. Kerosotes and Roy Cooper.

They hope to show producers how badly pictures are needed and how big a market there is.

Mr. Pickus hit at the sale by the Lippert company of 30 of its 1956 to 1958 features to TV. He said: "It was upsetting to see that some film people still have not learned that pictures made for theatres should be kept in theatres.

"In our concern about the post-48 film problem, we must not overlook that we are still in business, still working and straining to make a profit. We must continue to determine how we can get people back into our theatres. Let our competitor take care of its own problems."

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THE New York State Legislature is expected to hold hearings on several bills providing for classification of motion pictures.

Exhibitors and distributors are said to be planning a campaign against the move which was labelled a form of censorship.

Exclusion of parts of audiences from attending certain films would be disastrous as far as money returns are concerned.

It is estimated that slightly more than 50 per cent. of theatre audiences are under 21.

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BARNEY BALABAN, president of Paramount estimated in the *Wall Street Journal* that box-office receipts throughout the country are up 10 per cent. over a year ago and thought it due to the large number of quality pictures in circulation simultaneously.

Sindlinger and Company, analysts, reported that theatre attendance was up for January, making it the tenth successive month in which an increase has been shown. This past January was 8.9 per cent. higher than January, 1959, and a total of 163 millions-plus attended theatres here. December saw 16.7 per cent. more attending than in December, 1958.

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ALLIED ARTISTS and subsidiaries showed a net profit of 846,000 dollars for the 26 weeks ended December 26, 1959, compared with a net profit of 120,000 dollars the previous year.

No provision was made in either year for federal income taxes because previous years' losses could be carried forward to offset current profits.

President Steve Broidy believes that for the last six months of the present fiscal year ending July 2, 1960, the company will continue to show a profit.

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THE FOLLOWING shorts have been nominated for Academy Award consideration by a special committee:

Live Action Subject: "Between The Rides" (British Transport); "The Golden Fish" (Les Requins Associes); "Mysteries of the Deep" (Walt Disney); "The Running, Jumping and Standing-Still Film" (Lion International); "Skyscraper" (Joseph Burstyn Film Enterprises).

Cartoon Subject: "Mexicali Shmoes" (Warner); "Moonbird" (Storyboard); "Noah's Ark" (Walt Disney); "The Violinist" (Pintoff Productions).

Winners will be announced at the Award presentations on April 4.—**Mel Konecoff.**

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THE IDEAL PROCESS
for
70 mm. ROAD SHOWS
(with 6 channel stereophonic sound)
and
35 mm. RELEASE PRINTS
A PRODUCT OF TECHNICOLOR

Difficult year ahead for exhibitors

PARIS.—This year is expected to be a very difficult one for exhibitors in France.

A spokesman for the Exhibitors' Federation told me: "We are going to tell the government exactly how difficult it will be. If no changes are made a large number of cinemas will close during the year."

The Federation has set up a special committee to watch developments and to advise on action.

At least it has the new Director-General of the Film Centre on its side. Mr. Fourré-Cormery recently said that during the seven years he was separated from the industry (he had previously been Director-General and was recalled last year) he had the advantage of appreciating the cinema as a spectator. This helped him to understand the problems facing exhibitors.

Some of the demands put forward may be met. One is the lifting of restrictions on programmes.

At the moment cinemas in large cities are not allowed to change programme more than once a week. This has created an anomalous situation for theatres on the borders of cities.

For example, a wide boulevard separates the city of Paris from the suburbs in which the cinemas may change their programm[e] weekly.

Cinemas on the Paris side of the [boulevard] are at a distinct disadvantage because [they are] not allowed to compete with the ci[nemas on] the suburban side.

Another problem is the number o[f features] any cinema is allowed to show. At th[e moment] the distributors are not permitted [to release] more than one feature film.

"We do not suppose," said the sp[okes]man, "that all cinemas will want to show [two] features, but we feel that they should have [the right] to do so if they wish."

Finally there is the question of tax. It is estimated that under the new film l[aw exhibi]tors now pay over to the tax collect[or 50 per] cent. of the box-office takings.

I was told: "It is materially impo[ssible for] exhibitors these days to renew their equ[ipment or] redecorate their theatres. Unless som[ething is] done cinemas will have to close.

"Before the present law, exhibitor[s received] part of the additional tax to help the[m but] they receive nothing.

"It is now a matter for the governm[ent. We] do not as yet know what the true [attitude] towards the cinema is but we hope to find out shortly."—**Henry Kahn.**

Import changes are being considered

BONN.—West German government officials are discussing proposed changes in its film import policy with industry delegates.

Among the topics now under discussion is the removal of the German - American gentlemen's agreement under which MPEA companies adopted a voluntary ceiling for exports to West Germany.

The Bonn government wants American companies to be free to export as many pictures as they want to Germany and to be able to transfer all earnings without restriction.

Industry speakers are opposing the over-all liberalisation of Hollywood film imports. They want older pictures to be excluded.

Old in this connection, means three, four, five or more years.

If the West German government adopts the industry's ideas all films exported to West Germany should have dated certificates of origin.

It has not yet been decided how imports from other countries should be handled, but it is thought that they will only get similar status to American films if the country of origin does not discriminate against German pictures.

However, nearly all countries discriminate in one way or another.

Surprisingly enough, German pictures exports are still meeting obstacles in France and Italy despite the fact that the two countries as well as Germany, belong to the Common Market.

Governments in Paris and Rome are described by German sources as being very reluctant to give up subsidies for domestic product and restrictions for imported films.

The West German government may have to use some pressure within the frame of different European trade organisations, OEEC or even of GATT in order to convince Paris and Rome governments that they should relax certain restrictions in return for the German willingness to admit more films from these countries.

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REAL FILMS, Hamburg, West Germany, reports plans for an Adolf Hitler biography. Paul Rotha has been named director. Picture will be based upon documentary material. **Gustav Genschow.**

Reviews for Showmen

Edited by JOSH BILLINGS

New films at a glance

Title and Renter	R.T. and Certificate	Stars	Remarks	Box-Office Angle
Bat, The (Warner-Pathe)—U.S	**78 min. (A)**	Vincent Price Agnes Moorehead Gavin Gordon	Vintage spooky house "who-dunnit" covering a masked homicidal maniac's eerie machinations. Acting theatrically effective, direction competent, chilling high-lights shrewdly spaced and camera work neat	**Good average thriller "double bill"**
†Bramble Bush, The (Warner-Pathe)—U.S	**100 min. (A)**	Richard Burton Barbara Rush Jack Carson	Cynical "our town" Technicolor romantic melodrama, with clinical fringe, about young doctor whose euthanasian killing leads to ugly complications. Story ugly and protracted, characterisation sharp, treatment forthright, sex angle strong and atmosphere convincing	**Box-office roughage**
***Carry On Constable (Anglo Amalgamated)—British**	**85 min. (U)**	Sidney James Eric Barker Joan Sims	"Blue Lamp" burlesque, fashioned in popular rorty "Carry On" tradition, concerning "blooding" of rookie flatfoots. Gags exuberant, team work eager, direction sure, heart interest apt, backgrounds widely varied, dialogue fruity and climax showmanlike	**Excellent British title and series light booking (C)**
Counterplot (Eros)—U.S	**76 min. (A)**	Forrest Tucker Allison Hayes Jackie Wayne	Crime melodrama describing mayhem and murder at Puerto Rico. Staging authentic and small boy sentiment engaging, but acting uneven, script dishevelled and thrills few and far between	**Moderate "second" (C)**
Devil's Partner (Grand National)—U.S	**75 min. (X)**	Ed Nelson Jean Allison Edgar Buchanan	Horrific melodrama concerning a blood-letting Devil's disciple who stirs up inhabitants of remote mid-West town. Tale intriguing, cast competent, direction subtle, backgrounds realistic and fade-out neat	**Good "X" programmer (NC)**
†Flying Fontaines, The (Columbia)—U.S	**84 min. (U)**	Michael Callan Evy Norlund Joan Evans	"Big Top" Eastman Color melodrama dealing with trapeze artist's checkered career. Story unoriginal, but characterisation sound, love interest agreeable, trapeze stunts breathtaking and atmosphere authentic	**Good programmer (C)**
***Inn For Trouble (Eros)—British**	**89 min. (U)**	Peggy Mount David Kossoff Yvonne Monlaur	Frothblowers' romp, inspired by the popular ITV "Larkins" series, about Cockney family's troubles during takeover of country pub. Tale somewhat protracted, but Peggy Mount in top form, support tireless, and humour down-to-earth	**Reliable British light booking (C)**
Plan 9 From Outer Space (Grand National)—U.S	**79 min. (X)**	Bela Lugosi... Mona McKinnon Gregory Walcott	Science-fiction melodrama, concerning mission by outer space people to prevent atomic tests. Story vague, acting crude, direction slipshod and dialogue banal	**Doubtful booking, anyway for average halls**
12 To The Moon (Columbia)—U.S	**75 min. (U)**	Ken Clark Robert Montgomery Jnr. Anna-Lisa	Extravagant, yet intriguing, science-fiction melodrama describing international physicists' rocketship moon trip. Cast carefully chosen, emotional aspects valid, and staging and camera work first-class	**Good "second" (C)**

Reissues

†Gun [illegible] (Columbia)—U.S	**81 min. (U)**	Rock Hudson Donna Reed Phil Carey	Technicolor "horse opera" with hair-raising thrills rugged tale and powerful cast	**Outstanding alfresco "thick ear" (C)**
†Lor[illegible]oone (Columbia)—U.S	**82 min. (U)**	Richard Greene Barbara Hale William Bishop	Technicolor romantic costume piece. Staging lavish and thrills breathtaking. Good story, attractive and versatile cast	**Capital title "outdoors" (CC)**

(C) SUITABLE FOR CHILDREN (CC) EXCELLENT FOR CHILDREN (NC) NOT FOR CHILDREN
* BRITISH QUOTA PICTURE † IN COLOUR

continued on page 21

Guests at the world send-off of Pinewood's new picture, "Conspiracy Of Hearts," at London's Leicester Square Theatre, included notabilities from European society, MPs and celebrities from all walks of life. In the theatre's Walnut Lounge much attention was given to a unique exhibition of paintings by children of the Pestalozzi Children's Village in Switzerland. Above: Earl St. John (executive producer for Pinewood Studios), Betty Box (producer of the film) and Ralph Thomas (director of the film)

A FINE SEND-OFF FOR 'CONSPIRACY'

Above: William and Mrs. MacQuitty; David and Mrs. Kossoff. Below: Sylvia Syms with (left) her nephew Michael Syms, and his friend Jeremy Green; Yvonne Mitchell, Ronald Lewis and Jill Chadwick

Michael Craig and his wife

Above John Hunt and Lady Hunt; Lord and Lady Melchett; Miss Peggy Cummins. Below: Denis and Mrs. Goodwin; Billy and Mrs. Butlin; Joseph Cuby and Rebecca Dignam, who both appear in the film

Your Films

by JOSH BILLINGS

West End

IT'S A REMARKABLE thing, but if you sell shares they immediately rise and if you stop following a horse that owes you money it always wins next time out. This perversity has spread to the cinema side of West End show business.

Now that the Empire, the Ritz, the Dominion, the Astoria and the Columbia Theatre are committed to "hard ticket" policies and the Gaumont is closed and patiently waiting for the demolition squad's arrival, so-called standard films have come into their own.

Renters just can't find shop windows for new product, and say what you will the prestige of a West End run means much when a picture goes on release.

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RANK FD'S "Conspiracy Of Hearts" (British) is the latest addition to the rapidly mounting list of West End successes. This expertly made and exciting war film-cum-weepie was hailed as a certainty by the trade. The critics were almost unanimous in their praise and the cash customers are falling over each other to endorse these verdicts. "Conspiracy Of Hearts" is booked for a six weeks' season at the Leicester Square Theatre, and judging by the weekend figures the film will cake-walk it. If you're fly, you'll visit Freddie Thomas's parlour, log book in hand, tout de suite.

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PETER SELLERS' newest comedy, "Two-Way Stretch" (British Lion—British) has been doing a burster at the Warner Theatre and in pre-release spots, and opened to terrific business on general release last Sunday. Today, "Battle Of The Sexes" (British Lion—British), yet another Sellers' comedy, has its premiere at the Odeon, Marble Arch. Let's hope they don't over-sell Sellers.

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"SINK THE BISMARCK!" (Twentieth Century-Fox—CinemaScope—British) is bang on the mark at the Odeon, Leicester Square, not that anyone in his right mind expected the brilliantly made naval epic, featuring Kenneth More, Britain's number one star, to do other than outstanding business. Make sure you share in the prize-money.

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LAST WEDNESDAY, "Journey To The Centre Of The Earth" (Twentieth Century-Fox—CinemaScope) ended a highly profitable stay at the Carlton, Haymarket. On Thursday, "The Story On Page One" (Twentieth Century-Fox—CinemaScope), a trial melodrama, moved in. It started quite well, despite mixed notices.

PARAMOUNT'S "A Touch Of Larceny" (British) leaves the Plaza today, following a most successful run. It's a sophisticated comedy, but has succeeded in drawing large audiences from all classes, and tickling their ribs. It should have no difficulty continuing the good work when it goes on tour.

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20TH-FOX is about to experiment at the Rialto, Coventry Street, with an all-family programme. "A Dog Of Flanders" (Twentieth Century-Fox—CinemaScope), adapted from Ouida's book, and "When Comedy Was King" (Twentieth Century-Fox), a screen scrapbook. I've seen the first-named and found it both engaging and disarming and there are good accounts of the second. I'll let you know if the bill survives the acid test.

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"NEVER SO FEW" (MGM—CinemaScope) finished well on the right side at the Odeon, Marble Arch. The Burma war melodrama co-stars Frank Sinatra and Gina Lollobrigida and they've given it essential lift.

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BRIGITTE BARDOT, back to, or rather showing, her old form, has put "A Woman Like Satan" (United Artists—CinemaScope—French) in the money. It'll last another week at the London Pavilion, and then the decks will be cleared for "Never Take Sweets From A Stranger" (Columbia-Hammer — Megascope — British). I can tell you the latter, a powerful and polished X certificate melodrama, is a "sitter."

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"WHITE WILDERNESS" (Disney) carries on at Studio One, Oxford Street. A stubborn success, the latest of the True Life Adventure series looks like remaining in its present home until next Christmas!

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INCREDIBLE, but true, "South Pacific" (Twentieth Century-Fox—Todd-AO), which will soon be entering its third year at the Dominion, Tottenham Court Road, did even better last week than the corresponding week in February of 1959. "Ben-Hur" (MGM—Camera 65—Panavision) has turned the Empire into a gold mine and all seats are booked for months ahead. As for "Gigi" (MGM—CinemaScope), "Solomon And Sheba" (United Artists—Super Technirama 70), "The Royal Ballet" (Rank—British) and "Oklahoma!" (Magna Theatre—Todd-AO), each is maintaining a high average at the Ritz, the Astoria, Charing Cross Road, the Columbia Theatre, Shaftesbury Avenue, and the Metropole, Victoria, respectively.

On release

VARIETY is certainly the keyn[o]te of the general releases, which cater for pra[c]tically all tastes and ages. Let's take com[e]dy first, "Pillow Talk" (Rank-Universal—Cin[e]mascope), the Doris Day-Rock Hudson romp, ha[s] definitely been ringing the bell. It's just started [its] third leg of its London runs and so far is kee[ping] up its initial hectic pace.

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20TH FOX'S "Journey To The Ce[ntre] Of The Earth" (CinemaScope), a grand [and] exciting pantomime based on Jules Verne's c[lassic] took a flyer. It lends itself to exploitation [and] by all accounts the Fox boys are really gettin[g] behind it.

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WHAT'S entertaining about "On [the] Beach" (United Artists)? Precious little, yet [the] screen version of Nevil Shute's novel about [the] fatal effects of atomic fall-out is scoring [heav]ily. And for these reasons. It arouses curiosity [and] creates discussion.

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ONE CRITIC complained because twenty minutes have been cut out of "Anatomy Of A Murder" (Columbia), but don't let his griping alarm you. The slightly abridged edition is certainly paying off.

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RANK FD'S "The Shakedown" (British) gathered in the shekels. Incidentally, many independent exhibitors rejected "Destiny Of A Man" (Rank), the second feature. Frankly, I wasn't sold on the Russian film, but there have been no squawks.

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SOME suggested that "A Summer Place" (Warner-Pathe) was too hot, but the public didn't think so. The picturisation of Sloan Wilson's candid best-seller brought home the bacon.

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THE SLAVE ship melodrama, "Tamango" (Columbia—CinemaScope—French) is running into rather heavy weather. It has star values, but they scarcely compensate for its restricted action.

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"THE SCARFACE MOB" (Warner-Pathe) continues to do first-class Saturday and Sunday business, but is not being neglected during the rest of the week. A safe bet, particularly for industrial halls.

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"CAREER" (Paramount), an outstanding backstage melodrama, hardly set sub[jects] a slight It has, however, been said that provincial audiences don't blindly follow Lond[on] ones, so there's still a chance for "Career."

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AN EXAMPLE of a film doing [better] in the sticks than London has just been b[rought] to my notice. "Tommy The Toreador" (Warner-Pathe -British) clicked in Town over Ch[ristmas], but despite the fact that the kids are ba[ck] at school its provincial returns have reached [a] higher level.

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"THE SAVAGE EYE" (Contemporary—American), that sensational dramatic documentary, is now playing in key centres and the re[ports] ceipts have been exceptional. Again I counse[l] independent exhibitors to grab this [one] spinner.

WARWICK FILM PRODUCTIONS LIMITED

announce that shooting on their ambitious new film

"THE TRIAL OF OSCAR WILDE"

starring Peter Finch in the part of Oscar Wilde, will commence on April 4th, 1960

THE FILM IS TO BE MADE IN

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MIC CRA and RICHARD GREGSON

1, F , 2 FEBRUARY, 10.30 a.m.

SDA M RCH GENERAL RELEASE: 28th MARCH — A.B.C. CIRCUIT

Production

by BILL EDWARDS

UP, UP AND UP goes British Lion's product programme. In addition to an extensive personal line-up the company is taking more and more independent producers under its wing.

Last week, for instance, I reported American producer Jack Lamont had signed a three picture deal with the British company.

This week director Darcy Conyers tells me that he and comedy actor Brian Rix have formed their own company which will also make three pictures for British Lion this year.

Conyers directed the last record-breaking Rix comedy "The Night We Dropped a Clanger." Which explains the titles of their new programme:

"The Night We Got The Bird," set to start at Shepperton on Monday.

"The Night We Sprung a Leak," which has a prison background and will be filmed at the end of June.

"Simple Spymen," the Whitehall farce which may be re-titled "The Night We Had a Dream."

And four other "The Night We . . ." titles have been registered.

Says Darcy Conyers: "I know people will compare us with the 'Carry On' series but that doesn't worry us.

"If we're half as successful as Peter Rogers we shall be very happy."

Rix and Conyers will co-produce each of the three comedies. Rix will star; Conyers will direct.

Further casting for "The Night We Got the Bird": Dora Bryan, John Slater, Ronald Shiner, Robertson Hare."

George Fowler is production manager and Bunny Onions will light.

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SHOOTING starts at Twickenham on March 28 on Anglo Amalgamated's "Konga," a big "exploitation" subject. It has been scripted by Aben Kandel and Herman Cohen, who is the executive producer.

Cohen has arrived in London from Hollywood to supervise preparations.

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THE first Technirama documentary starts shooting shortly in Palestine.

It will be an Anvil-Seven League production, dealing with the development and settlement of the Negev, the vast desert which takes in much of Israel.

The director is Hans Nieter who, with John Eldridge, wrote the script. Nieter directed the "World Window" series and the colour films "The Vatican" and "Seven Years in Tibet."

Unit includes: cameraman, Stan Sayer of Technicolor; unit manager, Pam Paulet; editor, Bill Freeman.

The associate producer is Basil Wright and the executive producer Ralph May.

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News of Bryanston's next two productions.

Harry Saltzman's "Saturday Night and Sunday Morning" starts shooting at Twickenham on Monday.

It will be directed by Karel Reisz and the cast is headed by Albert Finney and Shirley Ann Field.

The script has been written by the author of the book, Alan Sillitoe.

Shooting is scheduled to last 10 weeks and will include locations in London and Nottingham, where the story is set.

Also starting on Monday: George Brown's "He Stole a Million."

It will be made on location in Valencia. Charles Crichton is the director.

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Surprise casting 1: Peter Finch will play Oscar Wilde in Warwick's "The Trial of Oscar Wilde" which goes into ABPC Elstree late next month.

Says Irving Allen: "The production is of such a size that we are concerned more with performance than appearance.

"It was essential that the main part should be played not only by an international name, but by an actor of Peter Finch's calibre."

The subject, which has been scripted by Ken Hughes, who will direct, is to be made in Technicolor and Super-Technirama 70 for road showing.

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Surprise casting 2: Marlon Brando, epitome of America's mumbling method school, will play Lawrence of Arabia in Sam Spiegel's "Seven Pillars of Wisdom." Final negotiations are now in progress.

Spiegel is also negotiating with Laurence Olivier whom he would like to see in the role of General Allenby.

Filming, under director David Lean, is set to start late this summer on desert location.

\+ + +

FRANK LAUNDER and Sidney Gilliat are to film Kingsley Amies' comedy novel "That Uncertain Feeling." Bryan Forbes is now writing the script.

\+ + +

RAY HARRYHAUSEN, American special visual effects expert and perfecter of the Super-Dynamation process is scouting locations in the West Indies for Charles Schneer's forthcoming Amaran British production "Mysterious Island."

With Schneer he is visiting the islands of Martinique, Tobago and Nassau.

"Mysterious Island," based on Jules Verne's novel, is in colour and SuperDynamation and is scheduled to go on location on May 1. [illegible] will release.

\+ + +

WARNER'S "The Sundowners" [illegible] shooting at Elstree last week. Producer Blattner and director Fred Zinneman[illegible] started the post studio work.

Dimitri Tiomkin, academy award winning musical director and composer, [illegible] Hollywood shortly to start work on [illegible] from scoring.

\+ + +

"TARZAN THE MAGNIFICE[illegible] title) returned from its Kenya locatio[illegible] weekend and started interior shootin[illegible] perton on Monday. This is Paramou[illegible] Tarzan subject in which Gordon Sco[illegible] title role.

Variable-area recording

PROBLEMS of variable-area recording for 16mm. films were the subject of a recent BKS meeting, when the speaker was W. S. Bland, FBKS, of Random Films. He stressed that, because the 16mm. film travelled at only two-fifths the speed of 35mm., a 2½-times increase in standards was needed. Whatever method of recording was used, the frequency range must be restricted in re-recording to come within the permissible range of the 16mm. track.

The major problems, he said, were harmonic distortion, intermodulation, and noise. Intermodulation he described by means of the well-known series of diagrams, indicating that under-exposure in the negative could be compensated for by over-exposure of the print, and *vice versa*.

The nature of the track was largely determined by the characteristics of the sound projector. The usual slit of nominally half a mil gave a loss of 3½db. at 4000c/s. Uniformity of illumination along the slit was difficult to achieve. An error of azimuth of 7 minutes was the most that could be tolerated. Accurate lateral location of the film was essential.

Mr. Bland discussed also the problems of securing a print with standard emulsion position under SMPTE standards, a direct print from a 16mm. negative gave a non-standard print.

The discussion following the paper was largely devoted to the problems of printer design to ensure correct contact between the films. The point was also made that the variable density track was often superior for 16mm. particularly for the new Kodachrome 5269 stock.

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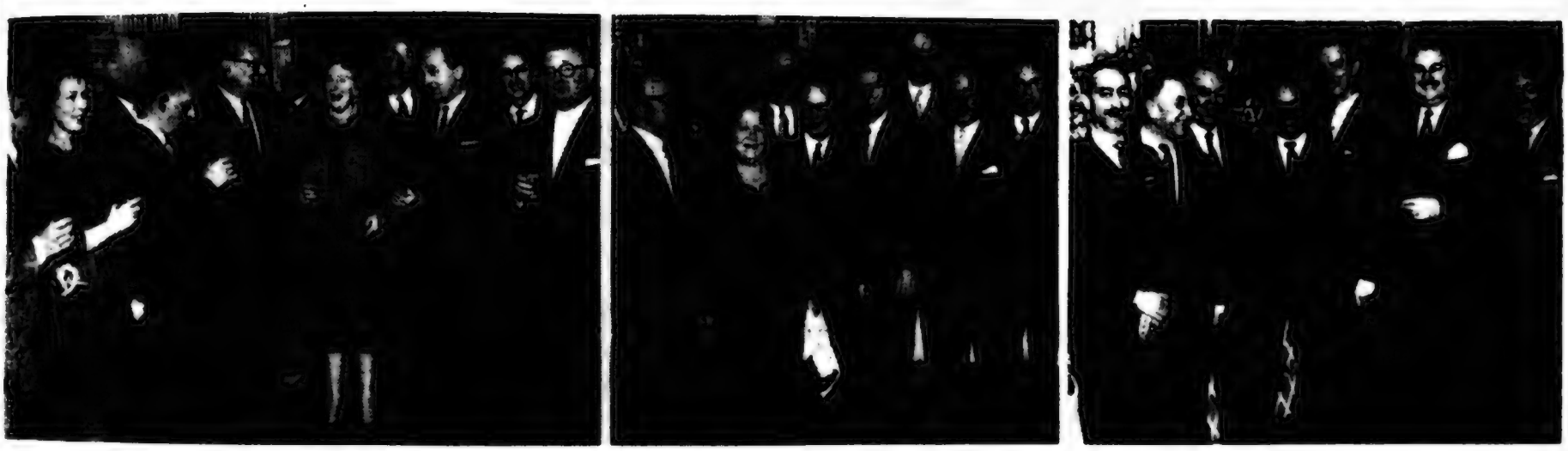
Birmingham, Dublin and Manchester were visited recently by F. L. Thomas, managing director of RFD, and Harold Boodson, RFD general sales manager, as part of their Silver Jubilee tour of the company's branches in the U.K. and Ireland. There, as in other key provincial cities, they talked to top exhibitors and showed them excerpts from some of RFD's future product. Above (l. to r.): Mrs. P. Drennen, H. G. W. Farmer (Birmingham branch manager RFD), B. T. Davies, C. B. Kirk (Scala, Nottingham), F. L. Thomas, Mrs. H. Boodson, E. Foster (Picture House, Ilkeston Road, Nottingham) and Harold Boodson at the Birmingham reception

RANK CHIEFS' TOUR OF BRITISH ISLES

Above: "Bill" Williamson (Theatre Administration) with B. T. Davies, Harold Boodson and F. L. Thomas; F. L. Thomas with A. G. May chairman Birmingham and Midlands Branch CEA and general manager Rogers Circuit); Midland exhibitors on their arrival in Birmingham to welcome F. L Thomas and Harold Boodson. Below: F. L. Thomas with A. G. May and Harold Boodson; H. G. W. Farmer with Frank Riego (Plaza, Stockland Green). Cyril Bayliss (Forum and Savoy cinemas, Coventry), F. L. Thomas and Ken Jones (Theatre Administration)

In Dublin. Left: J. T. O'Farrell (chairman, censorship appeal board), Jack Murphy (Drogheda), Father Cormac (co-founder Catholic Stage Guild); F. Thomas, Mrs. Murphy (Drogheda) and Dermot Sullivan (manager RFD, Dublin). Centre: Maurice Baum (Rialto/Corinthian, Dublin), Jim O'Grady (Stella/Mourne, Inverrion), Harold Boodson, George Cant (Irish Empire Palaces), J. Walls (secretary, Odeon Ireland), Robt. C. McKew (retired branch manager RFD, Dublin), John Ferguson (McAlister Circuit). Right: B. O'Reilly (Dundalk), George Jay (Ritz/Regal, Dublin), Martin Casey (secretary, Theatre and Cinema Association), Dermot Sullivan, H. Culleton (Amalgamated Cinemas), Geoffrey Elliman (Amalgamated Cinemas), Andy Doyle Chief Barker, Variety Club of Ireland), T. Torsney (Sligo)



In Dublin. Left: Kenneth Campbell (Irish Empire Palaces), Miss Oona MacWhirter (PRO, Odeon Ireland Ltd.), Mat Barry, background (Amalgamated Entertainments Ltd.), Sean O'Brien (Carrick-on-Suir), H. Boodson (general sales manager, RFD), J. O'Brien, background (RFD), Mrs. Sean O'Brien (Carrick-on-Suir), A. Silvester (Curragh & Newbridge), Martin Breen (Breen Circuit), Dermot Sullivan (branch manager, RFD Dublin), Pat O'Connor (PH, Tuam). In Manchester, Centre: Frank Atherton (salesman, RFD), Frank Hargreaves (Hippodrome, Altrincham), Mrs. N. Lomas, Harold Boodson, Harry Lomas (Premier, Congleton), Arthur Mellor (Picturedrome, Macclesfield), G. Baker (Bayliss Circuit), D. Kite (Bayliss Circuit), John Watts (Watts Circuit). Right: A. Goldwater (RFD sales), A. Levy (RFD supervisor), K. Bell (Pic Playhouse, Liverpool), A. Scowan (Capitol, Liverpool), E. Salmon (Grand, Southport), R. Furness (Empire, Warrington), T. P. Nicol (Llandudno)

In Manchester. Left: G. B. Snape (Snape Circuit), Harold Boodson, H. Woolf (Whitefield), H. White (Mosley, Beswick), Harold Brooks (branch manager, RFD), F. Thomas, Horace Carr (RFD sales), J. Moorhouse (Moorhouse Circuit), S. Hartley (Nelson). Centre: H. L. Carr (RFD sales), F. Thomas, James Harvey, Harold Boodson, Mr. and Mrs. A. Bass, A. Kershaw (Buxton and High Peak Entertainments). Right: Len Caton (Suburban Cinemas), Dennis Mrs. C. Johnson (Ormskirk), H. L. Carr (RFD sales), F. Thomas, Mrs. Gordon Emery (Emery Circuit), R. Furness (Warrington), E. Salmon (Southport), P. Higginbotham (Macclesfield)

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Television

by TONY G[illegible]UNER

DOWN at MGM Studios, Boreham Wood, chosen beca[illegible] its all-round motion picture facilities make it ideal for television [illegible]oduction, they are shooting "Danger Man," starring Patrick McGooh[illegible]. This is the series for which Lew Grade has the highest U.S hopes.

Financed completely by ATV and TV production-distributio[illegible]bsidiary, ITC, "Danger Man" may well be as crucial to Grade as "[illegible]en-Hur" was to MGM's Vogel. For this week in New York one o[illegible]he most momentous deals in television history was being signed.

It was the purchase by ATV's Val Parnell and Lew Grade [illegible] the Jack Wrather and John Loeb share of ITC for approximately £2.1[illegible].000.

It leaves ITC, already the third largest film production-[illegible]stribution company (MCA and Desilu are larger), completely owned b[illegible] a British programme contractor.

Compared with the recent Rank attempt to set up its own American organisation, ATV's new ITC venture is the difference between big game shooting in the wilds of Africa and a ramble through the New Forest.

For ITC faces a terrific onslaught from all sides of the U.S business, particularly from competing companies. It has the responsibility of finding at least six new series a year suitable for both British and American viewers and increasing its present catalogue from 22 to 35 approximately —the minimum number expected from a first-class distribution company involved in syndication in a big way.

Sitting in the New York offices of Mike Nidorf, long-time business friend of Parnell and Grade and now chairman of the newly constituted ITC, the two ATV bosses might be forgiven if they recalled the words of Malvolio: "Some are born great, some achieve greatness and some have greatness thrust upon them."

This new chapter in ATV/ITC relations is a clear case of greatness being thrust upon ATV.

ATV always had control

It is not generally known that ATV put up 52 per cent. of the money and always had full control on a voting basis over ITC. While Jack Wrather, a Texas film, oil and hotel millionaire, and his business partner, Earl Loeb, between them bought the other 48 per cent. of ITC's shares.

Jack Wrather became chairman of the company—in America this position can be compared to the position of a managing director over here.

A few months after its formation, ITC bought up the [illegible]oducts of Television Programmes of America for about 11 million dolla[illegible], and was in a position to move into the syndication market.

Then came "The Four Just Men," the most expensive British TV series ever made. Naturally, most ITC executives expected th[illegible] it would get a network deal.

They were wrong. The series went on syndication but h[illegible] proved to be a sleeper and has already made almost two million do[illegible]s on the first round in the syndication market.

However, this was not sufficient to keep a big organisation like ITC with its attendant salesmen and headquarters in different key [illegible]ties.

It was hoped that from America several projects would c[illegible]ge to be a supplement to properties being prepared in Britain.

In fact, it appears that, during 1959, the basic activity [illegible]ITC was the syndication, sales and exploitation of "The Four Just M[illegible]".

It has been suggested that Wrather, with his many interes[illegible] was not able to give to his task of chairman all the time the job ne[illegible]d.

Thus ATV's Parnell and Grade were faced with a situatio[illegible]n which they would either throw away the money put into ITC [illegible] buy out Wrather and Loeb and start afresh.

The new board of directors, headed by Nidorf and [illegible] British representatives, also has Walter Kingsley, ITC president, [illegible]d Leslie Harris, director of international production for the company[illegible].

It will probably be reconstituted in a few months w[illegible] a new permanent chairman appointed from the U.S industry.

Among other appointments which will be needed is th[illegible]f a top production man who can handle and tie-up new property [illegible]ls to be financed by ITC in co-operation with independent prod[illegible]rs; and

continued on page 26

REVIEWS—continued from page 9

Carry On Constable

Anglo-Amalgamated. British (U). Featuring Sidney James, Eric Barker and Joan Sims. Produced by Peter Rogers. Directed by Gerald Thomas. Screenplay by Norman Hudis. Director of Photography, Ted Scaife. Musical Director, Bruce Montgomery. 7,781 feet. Release April 11, 1960

GIDDY addition to the "blue lamp" burlesque, the latest describes the fabulous "Carry On" series. It and a wild antics of three police rookies suburbs. ial," temporarily stationed in the different. uniforms and backgrounds are dialogue its story formula and the fruity its corny much the same pattern as that of "flatfoots companions. And why not! The the over- ound an occasional flat spot, but glorious ts, nevertheless, great fun and a title and s- office bull's-eye. Excellent British light booking.

Story.—Three graduates from Police College, Tom Potter, an ex-playboy with an eye for girls; Stanley Benson, an intellectual snob having advanced theories on crime detection; and Charlie Constable, a superstitious amateur astrologer, are sent as temporary replacements to a police station hit by 'flu. Wilkins, the sergeant, allows for their incompetence, but Mills, the pompous inspector, demands a high standard of efficiency. The boys, plus Gorse, a dizzy "special," do everything wrong and unwittingly aid crooks. "help" people who don't need assistance and get arrested themselves when they impersonate females in an unsuccessful attempt to catch shoplifters. However, they finally make good by capturing a hold-up gang, and, meanwhile, a romance blossoms between Charlie and Gloria, a policewoman. Wilkins, too, finds a mate in Laura, a buxom sergeant, and gains promotion, following Mills's transfer.

Production.—The picture contains few subtle cracks, but, although some of its broad jokes are telegraphed, the majority create hearty laughs. Kenneth Connor, Leslie Phillips, Kenneth Williams and Charles Hawtrey make effective foils as Charlie, Tom, Benson and Gorse, Sidney James and Eric Barker have their moments as Wilkins and Mills, Joan Sims and Hattie Jacques provide the love interest as Gloria and Laura, and Shirley Eaton is an agreeable passenger. Its romantic asides neatly punctuate the robust fooling and there is a touch of male nudity. Incidentally the coppers' bare posteriors, good for laughs as they are, haven't quite the allure of Brigitte Bardot's! Its station backgrounds are, however, authentic and furnish essential contrast to the knockabout. Make no mistake, "Carry On Constable" will give exhibitors "big hous-".

Points of Appeal.—Bright and breezy yarn, eager and popular team, title, proprietary label, snappy cross-talk, generous staging and U certificate.

The Bramble Bush

Warner-Pathé. American (A). Photographed in Technicolor. Directed by Daniel Petrie. Featuring Richard Burton, Barbara Rush and Jack Carson. 9,[illegible] feet. Release March 14, 1960

CYNICAL drama, "our town" Technicolor melonovel, adapted from Charles Mergendahl's birthplace, concerns a young doctor who visits his involved to treat a sick friend, gets emotionally of man- his patient's wife, crosses the paths estimable folk and nearly takes a murder rap. The messy plot also raises the question of euthanasia, but soon lets the ticklish matter drop. Its far from scrupulous leading characters are, however, sharply portrayed and competent acting puts an occasional kick into the "gutter press" shenanigans. Box-office roughage.

Story.—Guy Montford, an up-and-coming medico, returns to East Dereham, Massachusetts, at the behest of his boyhood friend, Larry McFie, suffering from Hodgkin's disease. Because his father, who founded the local hospital, committed suicide when his wife was caught in bed with a drunk, Guy hates the town and practically everybody in it. Doctor Kelsey, the respected and ageing G.P., and Fran, a nurse secretly enamoured of Guy, welcome Guy, but Guy later finds Fran and Bert Mosley, a shyster lawyer, sharing a motel room. Guy quickly realises that Larry's case is hopeless and he and Mar, Larry's wife, are drawn together. Meanwhile, a lascivious newspaper editor learns about Fran's and Bert's affaire and blackmails Fran into posing for nude photographs. After Mar tells Guy she is going to have his child, Guy mercifully gives Larry a fatal dose of morphine. Guy has a clear conscience, but malicious tongues wag and his arrest on a murder charge follows. Opportunist Bert successfully defends Guy, but it is a close thing.

Production.—The picture's trouble is that it won't leave well—or should it be ill?—alone. It has a plausible opening, but squalid and irrelevant asides clutter subsequent action. The ugly distractions nearly prove fatal, but capable acting by Richard Burton as the inhibited Guy, Barbara Rush as the frustrated Mar, Jack Carson as the wily Bert, and Frank Conroy as the understanding Kelsey, is the play's saving grace. Its backgrounds are realistic, and the dialogue is nothing if not frank.

Points of Appeal.—Crowded story, strong cast, sly feminine angle, provocative title, good atmosphere and Technicolor.

Inn for Trouble

Eros. British (U). Featuring Peggy Mount, David Kossoff and Yvonne Monlaur. Produced by Ted Lloyd. Directed by Pennington Richards. Screenplay by Fred Robinson. Director of Photography, Eric Cross. Musical Director, Philip Green. 8,080 feet. Release April 3, 1960

ROUGH AND READY comedy, or rather frothblowers' romp. Inspired by the popular ITV "Larkins" series, it deals with a Cockney family's problems during the take-over of a country pub. The hand-picked players, headed by the redoubtable Peggy Mount, seldom let up and effective atmosphere is created, but excess footage dilutes its down-to-earth humour. A pint in a quart pot, it nevertheless contains much good cheer. Reliable British light booking.

Story.—After 25 years' service at Belchers Brewery, Alf Larkin, a Cockney, is, mainly due to the insistence of his formidable wife, Ada, rewarded by being made manager of a remote country pub. Business is negligible, for the locals prefer the free and potent beer brewed by Lord "Bill" Osborne, a young blue-blood who is mistaken by the Larkins for a farm hand. Harold Gaskin, a rival brewery executive, aware that a new road will be constructed near the pub, schemes to buy the property. Alf, Ada, Eddie, their boy scout son, and Jeff, their son-in-law, plus Yvette, a comely French paying guest with whom Bill falls in love, resort to devious means to get customers, but the going is hard. However, the Larkins finally prevent John Belcher, Belchers' managing director, accepting Gaskin's terms, and John, having sampled Bill's brew, clinches a deal to purchase all the "wallop" Bill can produce.

Production.—The picture definitely has its funny moments, but, despite the resourcefulness of its cast, staggers a bit as it approaches its hectic, though delayed, climax. Peggy Mount is never lost for a word as the domineering and shrewd Ada, David Kossoff, although not too sure of his Cockney accent, scores as the henpecked Alf, and Yvonne Monlaur and Glyn Owen furnish the conventional love interest as Yvette and Bill. Its well-known supporting players also register. The verbal exchanges are quite bright, and the "smell" of hops occasionally intoxicates, but there is no gainsaying the fact that a better time would have been had by all if the director and script writer had called "time" at least 15 minutes earlier.

Points of Appeal.—Uninhibited fun, stars, ready-made TV audience, apt title, British label and U certificate.

The Flying Fontaines

Columbia. American (U). Photographed in Technicolor. Directed by George Sherman. Featuring Michael Callan, Evy Norlund and Joan Evans. 7,571 feet. Release not fixed

"BIG TOP" Technicolor romantic melodrama. It's about a cocky young aerialist who returns from army service to the circus, but finds the going far from smooth. The taut tale, festooned by all the fun, glitter and thrills of the sawdust ring, is skilfully characterised, while the spectacular fade-out definitely has showmanship. Jolly and exciting, it should appeal equally to grown-ups and youngsters. Good "programmer."

Story.—After two years in khaki, Rick Rias, an aerialist, rejoins the circus, only to learn that Jan, his attractive former partner, has married Paul Fontaine, his catcher. Rick immediately sets his cap at Paul's sister, Suzanne, also in the act, but gets little encouragement. Roberto, Rick's trainer father, insists that Rick needs more practice before performing in public. Rick rebels, shows off, and as a result Bill Rand, a temperamental chap who had taken his place, crashes. Rick, remorseful, eventually becomes a great "flyer," but still retains a chip on his shoulder. Bill, now a clown, attempts to harm Rick, and Jan causes further trouble by making a pass at Rick. Later, Rick takes a nasty toss, but the shock helps him and the rest to see reason. At the close, Rick and Suzanne permanently team up.

Production.—The picture is not particularly subtle, yet spins a holding and fascinating yarn. Michael Callan registers as the muscular, if mutinous, Rick, Evy Norlund and Joan Evans look gorgeous in tights as the modest Suzanne and conniving Jan, and Roger Perry and Rian Garrick meet all demands as Paul and Bill, but Joe de Santis is a trifle heavy-handed as the stern disciplinarian Roberto. The love interest and skulduggery are plausible, and the clowns, performing animals and aerial stunts strengthen both atmosphere and entertainment.

Points of Appeal.—Straightforward story, attractive and competent team, spills, thrills, title, Technicolor and U certificate.

Devil's Partner

Grand National. American (X). Directed by Charles M. Rondeau. Featuring Ed Nelson, Jean Allison and Edgar Buchanan. 6,789 feet. Release not fixed

EXCITING and provocative horrific melodrama. It concerns a Devil's disciple who visits a mid-Western town and indulges in wholesale blood-letting before being finally run to earth. The actual tale is far-fetched, but thanks to competent acting and resourceful direction its macabre highlights stimulate the imagination and carry a kick. Good X certificate "programmer."

Story.—Nick Richards, a young fellow, sets out for remote Furnace Flats to visit his uncle, Pete Jensen, an old hermit. On his arrival, he learns that Pete has died, presumably from heart failure, but a pool of goat's blood suggests that Pete had been practising a mysterious ritual. Nick meets Nell, daughter of Doc Lucas, the local medico, and falls for her. Nell and David, a garage owner, are engaged, but subsequently David's dog claws his face. Later, he and Nell quarrel and she turns to Nick for comfort. More strange things happen and Nick, taking the shape of animals, kills those he loathes. He is cornered just as he threatens David's life and, following his death, assumes Pete's form.

Production.—The picture's appeal lies, oddly enough, in its ability to pose ticklish questions and create interest and thrills without giving

EV[illegible]
BF[illegible]
RI[illegible]
'Pl[illegible]
RECORDING FACILITY
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direct answers. Ed Nelson fully measures up to exacting demands and keeps one guessing as Nick alias Pete, Jean Allison scores as Nell, Richard Crane registers as David, and Edgar Buchanan is a tower of strength as the sagacious Doc Lucas. It has just enough romance to appease the fair sex, and eschews the deliberately sensational.

Points of Appeal.—Fascinating and intriguing tale, competent cast, sensitive and showmanlike treatment, title and obvious exploitation angles.

The Bat

Warner-Pathe. American (A). Directed by Crane Wilbur. Featuring Vincent Price, Agnes Moorehead and Gavin Gordon. 7,005 feet. Release March 28, 1960

VINTAGE "who-dunnit," pivoting on a spooky house. It's about a wily police chief who acquires vital information concerning a bank robbery during the course of his duty, poses as a masked killer and then tries unsuccessfully to snatch the loot. The principal characters are competently portrayed and neatly deployed, chills effectively punctuate the dialogue and, even though its "twist" ending is hardly a complete surprise, the fade-out has punch. Good average thriller "double bill."

Story.—Cornelia Van Gorder, a mystery novel writer, rents "The Oaks," summer home of Carter Fleming, a bank president, but the staff leave because they fear the Bat, an elusive masked killer. Later, Malcolm Wells, a doctor, learns that Fleming has embezzled a million dollars. He coolly shoots Fleming and plans to grab the bonds. Back at "The Oaks," Cornelia and Lizzie, her personal maid, are frightened by a hooded man, and Anderson, a police chief, investigates. Suspicion falls on Wells and Warner, Cornelia's chauffeur-butler, but eventually Cornelia realises that money has been hidden in the house. After more murders, including Wells's, a trap is set and Anderson proves to be the Bat.

Production.—The picture does not entirely conceal its early stage play origin, but thanks to the sound players and a resourceful director it's only slightly "grey at the temples." Agnes Moorehead registers as Cornelia, a sort of Agatha Christie. Vincent Price and John Sutton lay false trails as Wells and Warner, Lenita Lane scores a few welcome laughs as Lizzie, and Gavin Gordon disarms until near the finish as Anderson. The stern biter bit overtones take care of its moral aspect, while trapdoors, hoods, claw-like hands and other traditional paraphernalia create eerie atmosphere. In short, "The Bat's" good theatre.

Points of Appeal.—Ingenious story, capable cast, title, creepie highlights and smooth technical qualities.

12 to the Moon

Columbia. American (U). Directed by David Bradley. Featuring Ken Clark, Robert Montgomery, Jnr., and Anna-Lisa. 6,708 feet. Release March 21, 1960

EXTRAVAGANT, yet intriguing, science-fiction melodrama. It describes an expedition to the moon by an international group of physicists, their emotional reactions and finally the forging of a bond between earth folk and the moon's inhabitants. The types carry conviction, and its "hands across the heavens" sentiment is effectively put over, but the realistic interplanetary backdrop creates the biggest impression. Good "second."

Story.—Ten men and two women, scientists representing many countries, bury national, religious and political differences and make for the moon by rocketship. They land safely in the mooncrater Menelaus, but find no visible signs of life. While investigating, Sigrid, a beautiful Swedish research chemist, and Doctor Hamid, a biologist, romantically attached, disappear. Other members of the expedition are accident prone and it is later discovered that a mysterious civilisation exists beneath the moon's crust. The moon people order the explorers to leave, but when the rocketship reaches the earth's orbit the occupants learn that the earth is being slowly frozen. It's the "lunar-ites" reply to the invaders, but, after they hear of Sigrid's and Hamid's love and that the earth people are not war-like, they thaw out.

Production.—The picture artfully fills in the time during the two-way trip to the moon by cross-sectioning the travellers and delving into their personal problems. Ken Clark has authority as the spaceship organisation's leader, Anna-Lisa is most attractive as Sigrid, and Anthony Dexter, Tema Bey, Robert Montgomery, Jnr., and Tom Conway also register. Its action on the moon is suspenseful, the rocketship's journey through space thrills, and ultimate amity between the earth and moon people is happy anticipation.

Points of Appeal.—Fascinating subject, sound acting, resourceful technical presentation, title and U certificate.

Counterplot

Eros. American (A). Directed by Kurt Neumann. Featuring Forrest Tucker, Allison Hayes and Jackie Wayne. 6,932 feet. Release not fixed

CRIME melodrama, set in Puerto Rico. It's about a wanted man, wrongly accused of murder, who, aided by a cabaret singer and a small boy, turns the tables on those planning to benefit from his misfortune. The tale has possibilities and its backgrounds are authentic, but uneven acting and direction takes the edge off conviction and suspense. Moderate "second."

Story.—Brock Miller, a young American, thinks he has killed a gambler and hides out in an abandoned Puerto Rico beach shack. Bergmann, a shady lawyer, discovers Brock's whereabouts and he and Brock plan to collect an insurance on Ben Murdock, partner of the man Brock believes he murdered. Bergmann gains a confession from Murdock stating he was the actual killer, but there is wholesale double-crossing before Brock, aided by Manuel, a homeless lad, clears himself and the other crooks bite the dust. At the fade-out, Brock and Connie, his night club entertainer cutie, marry and presumably adopt Manuel.

Production.—The picture has a potentially exciting plot, but slipshod treatment results in nearly an hour passing before it's po... who's nobbling who. Allison Hayes ... attractive and sings one song as ... Jackie Wayne has his moments as ... Forrest Tucker seldom gets to grips ... as Brock, and Gerald Milton "ham... mann. So do the rest. The clima... modest kick, and its locale is colourf... so the overall never amounts to mu...

Points of Appeal.—Title, stars, ag... ment and occasional thrills.

Plan 9 from Outer S... ce

Grand National. American (X). D... Edward D. Wood, Jnr. Featuring ... Mona McKinnon and Gregory W... feet. Release not fixed

MACABRE mumbo jumbo, crudely ... science fiction mould. It tells of a mi... taken by people from outer space to ... tests on this earth. The characters, cl... trayed, move mysteriously between ... and a space-ship, and zombies and fly... add to the confusion. Doubtful book... for average halls.

Story.—Shortly after the wife of an ...derly man is buried, a space-ship lands near th... grave. Its occupants, Eros and Tanna, dominated by The Ruler, their far from ethereal boss, plan to destroy the earth because of disturbing nuclear experiments. Colonel Edwards, head of a Washington Commission, investigates flying saucer reports and questions Paula, wife of Jeff Trent, a jet pilot, who had encountered the creatures. Meanwhile, the dead woman and others are "resurrected" and become zombies, but finally the interlopers go up in smoke.

Production.—The picture marries space fiction melodrama and serial-like horrific, but the outcome is shapeless and, at times, unintentionally laughable blood and thunder. Mona McKinnon and Gregory Walcott are not too bad as Paula and Jeff, and Tom Keene has his moments as Edwards, but Bela Lugosi, Tor Johnson and the rest grossly overact. Incidentally, a narrator keeps shooting off his mouth, but merely stresses the absurdity of the whole.

Points of Appeal.—Title and exploitation angles.

Reissues

Lorna Doone

Columbia. American (U). Photo...raphed in Technicolor. Directed by Phil Karl... Featuring Richard Greene, Barbara Hale ...d William Bishop. 7,423 feet

REISSUE of the picture original... reviewed in KINE., June 26, 1951. It was des... ibed as a spectacular romantic costume piece... gested by Richard D. Blackmore's classic. ... origina... review stated that the star-decke... period-upholstered shenanigans should defin... register with the family and masses. Good ... attrac... tive and versatile cast, and impressi... spectacle made the film a capital title "outdo...

Gun Fury

Columbia. American (U). Phot... Technicolor. Directed by Raoul W... Featur... ing Rock Hudson, Donna Reed an... il Car... 7,311 feet

REISSUE of the picture origin... reviewed in KINE., February 25, 1954, and d... bed as a gripping "horse opera" set in the tu... ent pe... Civil war period and finely phot... aphed ... Technicolor. The original review st... that the film was hard-hitting from the wo... go," and bound to win the approbation o... crowd. Rugged tale and a powerful cast... standard alfresco "thick ear."

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Showmanship

by FRANK HAZELL

IT HAS NOW become an established practice to tie the national advertising campaign for a film with one or more other advertisers. Such dual campaigns can be designed profitably around the film title (on the contest that is run in connection with the film) and the other product on which the campaign is based.

The world-title promotion organised by Columbia and Hoover for "Our Man in Havana" is a model of its kind, and I would say without much hesitation one of the largest ever attempted.

As with most national campaigns, there are some attractive prizes offered in a simple contest, from a free two weeks' trip to Havana to 200 consolation prizes of the company's cleaners. In fact, £5,000 worth.

The point that impresses me more than the monetary value of prizes, or the cost of the world campaign, which is reckoned in the half-million pound region, is the overall presentation.

This is where the success of the campaign rests, but it is little use the publicity chiefs of the two companies mapping out a top level campaign if, in the field, everyone has not the same enthusiasm, and certainty of success.

The presentation here should certainly give it to them: if not, then they should give up selling both films and cleaners.

The distributor and the manufacturer have provided the machinery; and it is left to the exhibitor and the shop-keeper to clean up!

THE COMPANY OF SHOWMEN

Public relations man No. 1

IF I WERE asked for the top exponent of public relations in the cinema management filed, I would find it hard to name the equal of **Nat Matthews** at the Ritz, Leyton.

Week after week reports arrive of one link-up after another and as Nat sits on most of the town's entertainment and charity committees, it's natural that his theatre should be featured in the many events they organise.

Being vice-chairman on the Mayor of Leyton's World Refugee Year Appeal, which aimed at a target for the borough of £5,000, Nat organised a tombola at the theatre, and throughout this important national appeal gave his fullest help and co-operation.

Dual celebration

For his theatre's 30th anniversary he arranged a link-up with a radio company that was also celebrating its 30th year in business, and this dual celebration not only produced a special issue of local newspaper, but, through beauty contests and other competitions, gained national press coverage as well as wide mentions in all other media.

The outstanding feature of **Anthony McCarthy's**, Ritz, Harringay, campaign for "Friends and Neighbours" was a close link with local stockists of Lyfflon furniture.

The local agent provided furniture, a cocktail-bar, standard lamp, pouffe, coffee table, trolley and other items for a display in the circle lounge.

Mr. McCarthy and his assistant, **Norman Taylor**, made such good use of these to simulate a modern lounge that, not only did the local trade see and praise it, but called in the Lyfflon manufacturer.

Competition leaflets were handed out from the theatre and the local stockist's shop, and the latter provided printed art posters for use over the pay-box advising patrons to see his display upstairs.

Showcards were also on show in two shop windows and the local transport canteen, and a DC bill was on show in the local travel agency, with a reciprocal display of travel literature and publicity in the Ritz foyer.

After reading all this, it is surprising to find that all it cost was 11s. 8d.

Harry Murray, Gaumont, Sheffield, believes in letting the youngsters let off steam, and so save the theatre a lot of trouble in the long run. Every Saturday morning it's the youngsters' paradise—they can rock and roll in the aisles to their hearts' content, and, as so many youth clubs have found, the best way to get the youngsters on your side, is to try to understand their needs in entertainment and relaxation.

From the pictures produced in the press it looks as though they would be too tired anyhow to do any damage to the seats, or even utter a peep during the regular performances. I hope Harry's experiment will have good support, for it is the right attitude of a cinema today to cater for the youngsters in the manner they undersand.

Publicity manager **Dan Draper** of Empire Films in Johannesburg, had a fine tie-up for the "Carry-On . . ." series, which his company handled in South Africa, by a tie-up with the world-famous sporting club, The Wanderers. He entered a fancy dress contingent in their 70th birthday ball, covering all the "Carry On . . ." characters, and to their surprise won the first prize.

R. J. Crabb, Lyric, Wellingborough, had an appropriate tie-up for "Deadline Midnight" by arranging a foyer exhibition on the production of a newspaper. This obviously gained good coverage with the paper concerned, and also produced other useful material in the form of dummy newsbills for the film.

R. C. Cockburn, Odeon, Skipton, had a good punch campaign for "Upstairs and Downstairs," which was varied in style and in keeping with the film title and subject.

A full composite page, in which all co-operative advertising was sponsored by the theatre—this contained references to the film or its subject matter in all advertising.

A series of display boards were used around town and each had its own comedy slant, from an advert for baby sitters to the offer of lunch or high teas at a local restaurant for anyone celebrating their Pearl Wedding.

This linked with the theatre's own 30th anniversary which was used as an integral part of the campaign.

The shop displays also showed variation in treatment and design to suit the articles with which the film was being linked.

The many special tie-up stills were well placed and linking slogans were catchy and appropriate.

The good old carnival head came into its own again for a street stunt, and a local lass, Mary Wilson, who had appeared in "Further Up The Creek" and "The Ugly Duckling" helped to make another stunt possible by taking a dog for a walk with a small "saddle cloth" carrying film and theatre credits.

Helpful

It's nice to read of a youngster on the way up who is helpful enough to give this kind of support to her home town cinema.

With the past months of pretty chilly weather the usual street stunt for "Upstairs and Downstairs" was just that little hard on the "upstairs" part. Mr. Cockburn solved this by incorporating both "down" and "up" in one dress.

The woman with a top coat had over it a "baby doll" nightie with the title "Upstairs" on the top and "Downstairs" on the hem of the coat.

Tie-ups were also made with booksellers on the Pan book and, although I have not mentioned in detail all the shop displays, they were well above average. The comedy slant to each was most original.

The personal appearance of Kenneth More at the Odeon, Liverpool, gave **B. L. Coppock** a fine fillip to the launching of "North West Frontier."

Making the fullest use of press and personal contacts, a neat and dovetailed campaign was arranged, from the civic reception to the highland band in full dress uniform that provided the theatre with its guard of honour.

Excellent press and a fine boost to the toy collection that was being made at that time.

From the same theatre a good campaign on the book "Rough and the Smooth" linked to the film.

Large and selling counter displays in all booksellers, wide distribution of the sexy give-away, and a PA van made a town tour, boldly lettered with film title and theatre playdate.

I. B. Harvey, Gaumont, Finchley, had a decorated car making a shopping centre tour for "The Five Pennies." He also managed some good shop displays, ran the painting contest in his local paper, and overprinted shopping bags with the double slogan of "bags" of entertainment.

For "Follow a Star," **H. J. Court,** Gaumont, Portsmouth, erected on his canopy a large illuminated star. This measured eight feet from point to point, and in its centre were cut-outs from the poster. The star flashed on and off, and this movement of light would have attracted more attention than the more sophisticated and larger display.

Mr. Court, also managed some fine editorial on the film and its star, and linked with this, sold a full page of composite advertising.

The Showman also commends...

Figures in parentheses indicate number of credits

AMERENA, P. C., Odeon, Ramsgate: Upstairs and Downstairs, Shake Hands with the Devil (2). **Ames, J. O.,** Odeon, Weybridge: North West Frontier, The Night We Dropped a Clanger (2). **Abell, D. G.,** Odeon, Brighton: I Want to Live. **Atkins, L.,** Globe, Dusseldorf: Theatre publicity. **Ackroyd, R.,** Gaumont, Plymouth: I'm All Right, Jack. **Allgood, J. V.,** Empire, Mansfield: Don't Give Up The Ship, Gidget (2). **Allen, D. E.,** Odeon, Coventry: Don't Give Up The Ship, Holiday for Lovers, Genevieve (3). **Adams, H. W.,** Odeon, Godalming: Blind Date, I'm All Right, Jack. **Anthony, E. H.,** Dominion, Harrow: Behemoth the Sea Monster, The Man Who Could Cheat Death (2). **Askew, L.,** Savoy, Colne: Al Capone. **Alexander, R.,** Odeon, Bilston: Parisienne, Ceremonial Soldier, Secret of the Incas, The Hangman, Middle of the Night (5).

BISHOP, D. R., Playhouse, Guildford: The Rabbit Trap. **Brissenden, F. E.,** Gaumont, Dover: Doctor in the House, The Night We Dropped a Clanger, The Wonderful Country (3). **Bignell, A. W.,** Odeon, Redhill: North West Frontier. **Barton, E. D.,** Odeon, Bath: The Shaggy Dog, Swan Lake (2). **Brinley, L. J.,** Gaumont, Exeter: Swan Lake. **Baker, P. H.,** Odeon, Portsmouth: Upstairs and Downstairs. **Browne, J. E.,** Odeon, Yeovil: I'm All Right, Jack, I Want to Live, Children's club (3). **Bowen, S. H.,** Odeon, Newport: This Earth is Mine. **Bee, J.,** Odeon, Worcester: Public relations, Bobbikins (2). **Blease, G. B.,** Odeon, Bolton: A Hole in the Head. **Baker, G.,** Gaumont, Manchester: South Pacific. **Beetles, B. W.,** Odeon, Cheetham Hill: A Hole in the Head. **Bentley, G. R.,** Odeon, Llandudno: Blind Date. **Brown, J. A.,** Gaumont, Edinburgh: I Want to Live, Shake Hands with the Devil (2). **Barr, R. E.,** Astoria, Glasgow: The Shaggy Dog. **Barnes, E.,** Gaumont, Redditch: Press publicity. **Brader, P. J.,** Odeon, Alfreton: I'm All Right, Jack, The Tommy Steele Story, A Hole in the Head, Tarzan's Greatest Adventure, Parisienne, Look At Life (6). **Bennett, G. E.,** Gaumont, Burslem: Press publicity, Top Rank Records, Serious Charge, The Bridal Path, Middle of the Night, Children's club (6). **Beacham, V.,** Odeon, Herne Bay: Bobbikins. **Bolton, H. T.,** Palace, Eltham: Yellowstone Kelly, Jet Storm, Jack The Ripper, Carry On Teacher (4). **Bigny, E. C.,** ABC, Warrington: Alive and Kicking, Jet Storm, Theatre publicity, Carry On Teacher, Children's club (5). **Bloom, B.,** Victory, Walton: No Trees In the Street. **Barbour, G. B.,** A/M., Regal, Great Yarmouth: Genevieve, North West Frontier, This Earth is Mine (3). **Bill, Mrs. M.,** A/M., Pavilion, Wylde Green: Heat of the Summer, Carry On Teacher (2). **Bailey, E. F.,** Ritz, Stockport: Yellowstone Kelly. **Brooks, W. G.,** Ritz, Market Harborough: Carry On Teacher, Serious Charge, Doctor in the House, Three Men in a Boat, The Buccaneer, Left, Right and Centre (6). **Bullock, A. D.,** Palace, Erdington: I Want to Live. **Bramdon, G. W.,** Picture House, Birmingham: Public relations, Children's club, Some Like it Hot, The Ugly Duckling (4).

CARTER, E. C., Gaumont, Dagenham: My Uncle. **Crisp, A. G.,** Odeon, Southend: North West Frontier. **Charles, R.,** Regal, Camberwell: Theatre publicity, The Mummy, The Rough and the Smooth, Yesterday's Enemy, The Siege of Pinchgut, Carry On Teacher (6). **Charlesworth, R.,** Crown, Birmingham: Blue Jeans, I'm All Right, Jack, Carousel (3). **Cattell, A. G.,** Regal, Torquay: The Man Who Could Cheat Death, Deadline Midnight, Public relations (3). **Crate, L. H.,** Union, Dunstable: The Ugly Duckling, Carry On Teacher, Operation Bullshine (3). **Callander, D.,** Vandyck, Bristol: Minors matinee, John Paul Jones (2). **Crabb, R. J.,** Lyric, Wellingborough: Public relations, Minors matinee, The Rough and the Smooth, I'm All Right, Jack, Theatre publicity (5). **Cordier, P. J.,** Rex, Norbury: Children's club, Press publicity (2). **Chapman, T. F.,** New Empress, Nottingham: Public relations, Theatre publicity, Left, Right and Centre (3). **Cully, N.,** Coliseum, Whitley Bay: Public relations, Yesterday's Enemy, Theatre publicity (3). **Clarke, D.,** Gaumont, Stoke: Top Rank Records, Press publicity (2). **Crawley, V. A.,** Odeon, Sevenoaks: The Blue Angel, I'm All Right, Jack, I Want to Live, Upstairs and Downstairs (4). **Carter, A. R.,** Odeon, Guernsey: This Earth is Mine, North West Frontier (3). **Carpenter, A. M.,** Odeon, Sutton Coldfield: The Bridal Path, This Earth is Mine (2). **Cross, P. A.,** Odeon, Shirley: This Earth is Mine, I Want to Live (2). **Cheepen, M.,** Astoria, Old Kent Road: Blind Date. **Cranfield, C. W.,** Odeon, Oldham: Parisienne. **Close, C. C.,** Gaumont, Bristol: Blue Jeans. **Connett, F. A.,** Gaumont, Weymouth: Upstairs and Downstairs. **Craig, B. I.,** Odeon, Cardiff: Tank Commando, Upstairs and Downstairs, The Wind Cannot Read (3). **Colson, W. D.,** Gaumont, Leicester: The Mouse That Roared. **Chappelow, J. M.,** Odeon, Colindale: Third Man on the Mountain. **Clarke, L. R.,** Majestic, Staines: My Uncle. **Carey, D. P.,** R/M., Odeon, Jersey: I Want to Live. **Carey, D. P.,** A/M., Odeon, Portsmouth: The Wonderful Country. **Court, H. J.,** Gaumont, Portsmouth: North West Frontier. **Cooke, W.,** Odeon, Kettering: I'm All Right, Jack. **Crane, G. V.,** Odeon, Norwich: Children's club, S.O.S. Pacific, The Killers of Kilimanjaro, The Devil's Disciple (4). **Coe, D. J.,** A/M., Hippodrome, Colchester: Blind Date, Darby O'Gill and the Little People, Tarzan's Greatest Adventure (3).

DAWSON, G. V., Odeon, Worthing: The Devil's Disciple. **Day, W. E.,** A/M, Majestic, Gravesend: Tommy the Toreador. **Davany, W.,** Ritz, Gateshead: Left, Right and Centre. **Dunachie, J.,** Regal, Glasgow: Carry on Teacher, Yellowstone Kelly, Left, Right and Centre (3). **Dale, A. S.,** Rex, Riddrie: The Invisible Boy, public relations, Carry on Teacher, Yellowstone Kelly, Genevieve (5). **Dixon, J. A.,** Regal, Chesterfield: The Mummy, stage show, children's club, public relations, John Paul Jones, theatre publicity (6). **De Meza, D. J.,** Pavilion, Ashton-under-Lyne: The Bridal Path. **Dean, D. F.,** Gaumont, Smethwick: The Bridal Path. **Donkin, W. T.,** Odeon, Motherwell: A Hole in the Head. **Dracott, C. H.,** Odeon, Liverpool: S.O.S. Pacific. **Dickinson, J. F.,** Odeon, Rochdale: I'm All Right Jack. **Davis, P.,** Regal, Harlow: Public relations, children's club, My Uncle (3).

ELCOCK, G. P., Odeon, Deal: North West Frontier, Blue Jeans, Upstairs and Downstairs (3). **Eccleston, N. L.,** Palace, Lancaster: John Paul Jones, theatre publicity, The City Jungle, The Night We Dropped A Clanger, Passport to Shame (5).

FRAY, R. W., Gaumont, Hinckley: The Bridal Path, Tempest, A Hole in the Head (3). **Fairs, H. R.,** Empire, Aldershot: North West Frontier. **Farmer, R.,** Gaumont, St. Albans: The Rabbit Trap, The Blue Angel, Killers of Kilimanjaro (3). **Freedman, L.,** Odeon, Perry Barr: This Earth is Mine. **Fletcher, K. C.,** Odeon, Horsham: Upstairs and Downstairs, I'm All Right Jack (2). **Fortescue, G.,** A/M, Odeon, Canterbury: The Boy and the Bridge, Gidget, The Diary of Anne Frank, Shake Hands with the Devil (4). **Fowle, A. T.,** Astoria, Brighton: The Nun's Story. **Frisby, E. H.,** A/M, Empire, Coventry: Carry on Teacher. **Franklin, P. G.,** Ritz, Barnsley: Deadline Midnight, The Siege of Pinchgut, children's club, Carry on Teacher, public relations (5). **Fountaine, R. J.,** Odeon, Loughborough: A Hole in the Head.

GASPER, K. J., Odeon, Hornchurch: North West Frontier, public relations, The Devil's Disciple, Upstairs and Downstairs (4). **Gislingham, E. A.,** Gaumont, Cheltenham: I Want to Live, A Hole in the Head (2). **Gurr, C. W.,** Odeon, Barnet: North West Frontier, The Devil's Disciple, Killers of Kilimanjaro (3). **Girdler, R. C.,** Odeon, Uxbridge: Public relations, North West Frontier (2). **Gompertz, F. H.,** Odeon, Chichester: The Night We Dropped a Clanger. **Gillett, E. A.,** Cinema Royal, Bury: Al Capone. **Gourlay, W.,** Regal, Staines: Press publicity. **Gray, K. J.,** Ritz, Aldershot: The Big Circus, public relations, children's club (3). **Grossman, H.,** Savoy, Uxbridge: The Day the World Ended.

HOLROYD-DOVETON, J. D., Gaumont, Swindon: I'm All Right Jack. **Hardie, W. W.,** Villa Cross, Handsworth: I'm All Right Jack, This Earth is Mine (2). **Harris-Quelch, A. M.,** Odeon, Brentwood: Upstairs and Downstairs. **Hardy, B. C.,** Odeon, Derby: Genevieve, Top Rank Records, Tarzan's Greatest Adventure (3). **Hall, H.,** Cavendish, Derby: Press publicity, Ferry to Hong Kong (2). **Hall, W.,** Elizabeth, Krefeld: The Big Circus. **Howes, G. A.,** Gaumont, Salisbury: Genevieve, Don't Give Up the Ship (2). **Henderson, W.,** Gaumont, Ashton-under-Lyne: Alias Jesse James, Last Train from Gun Hill (2). **Hobart, S. J.,** Odeon, East Dulwich: Killers of Kilimanjaro. **Honeyman, R. G.,** Odeon, Ayr: A Hole in the Head. **Higgins, H. R.,** Gaumont, Burton on Trent: Carry on Teacher, Don't Give Up the Ship, Look at Life (3). **Hardy, D.,** Odeon, Lincoln: Minors' matinee, A Hole in the Head (2). **Hindle, J.,** Essoldo, Blackburn: The Blue Angel, Jack the Ripper, theatre publicity (3). **Hadfield, C.,** Regal, Canterbury: Last Train from Gun Hill, Jack the Ripper, Jet Storm (3). **Hall, K. A.,** Forum, Liverpool: The Ugly Duckling, Serious Charge, Left, Right and Centre, The Big Circus, Yellowstone Kelly (5). **Hall, J. R.,** Savoy, Newcastle: The Mummy, Yellowstone Kelly, Carry on Teacher (3). **Harris, A. H.,** Pavilion, Wylde Green: Yesterday's Enemy, The Big Circus (2). **Horrex, C. B.,** Majestic, King's Lynn: Operation Bullshine, I Want to Live, Left, Right and Centre, public relations, minors' matinee (5). **Hodder, R. W.,** A/M, Regal, Camberwell: The FBI Story, public relations, theatre publicity (3). **Hornblow, B. V.,** Rex, Consett: Public relations, Press publicity, Carry on Teacher (3). **Hallam, A. E.,** A/M, New Empress, Nottingham: Holiday for Lovers, Deadline Midnight (2).

JONES, D. E., Odeon, Port Talbot: The Duke Wore Jeans. **Jenkins, J. R.,** Odeon, Stourbridge: I Want to Live, A Hole in the Head, theatre publicity, This Earth is Mine, Tempest, Top Ran[k] **Jones, W. T.,** Odeon, Newport: I'm [A] **Jelks, P. E.,** A/M, Savoy, Portsmou[th] and the Smooth, Yellowstone Kelly, Ca[rry] Left Right and Centre, John Paul J[ones] the Sea Monster (6). **Jones, L.,** Picture [H] Children's club. **Johnson, E. H.,** Pa[lace] Makerfield: The Ugly Duckling, The M[an] Back in Anger (3).

KYLE, W. G., Odeon, Bury St. Edmun[ds] The Diary of Anne Frank, Upstairs [and] (3). **King, T.,** Alexandra, Aldershot: [I] Dropped a Clanger. **Kanter, C.,** Odeon [Left] Jeans. **Kellawell, R.,** Coliseum, Whitl[ey] the Head.

LEWIS, B. W., A/M, Carlton, B[ath] Mummy, The Rough and the Smoo[th] **R. G.,** Savoy, Holloway: The Mum[my] Midnight (2). **Lennox, G.,** Toledo, Mu[sic] Circus, Left Right and Centre, The Ta[ll] publicity, children's club, public relati[ons] **J. E.,** Savoy, Luton: The FBI Story. **L[ee]** Palladium, Midsomer Norton: The He[ad] **Laing, W. D.,** Odeon, Aylesbury: Upsta[irs] stairs. **Lowe, D. P.,** Gaumont, Ipswich: Outlaw, Parisienne, stage show, The Dodge City (4). **Lang, P. H.,** Odeon, C[ity] Pacific, The Devil's Disciple, North W[est] Killers of Kilimanjaro (4). **Lockyer, G.,** ford: The Hangman, Look at Life, With the Devil (3). **Lewis, J. D.,** Gaum[ont] bury: Children's club, public relations, [A] Head (3). **Learmonth, W.,** Gaumont, P[alace] and Downstairs. **Lucas, R. R.,** Gaumon[t] ton: Upstairs and Downstairs, Look at [Life] (2). **Laybourne, H.,** Odeon, Southsea: North W[est] S.O.S. Pacific (2). **Lane, R. W.,** Odeon [Folkestone] North West Frontier. **Letts, S. B.,** [Regal] Colchester: Upstairs and Downstairs.

MANHIRE, C., Capitol, Winchmore H[ill] The Man Who Could Cheat Death, The Case of Dr. Laurent, John Paul Jones (3). **Mackrell, D.,** Haymarket, Newcastle: John Paul Jones. **Mapes, G. R.,** Savoy, Stourbridge: Yesterday's Enemy, Serious Charge, Carry on Teacher, The Siege of Pinchgut, Jet Storm (5). **Morris, C. Q.,** A/M, Piccadilly, Birmingham: This Earth is Mine, A Hole in the Head (2). **Mason, J. A.,** A/M, Regal, Kingston: Carry on Teacher. **Mawditt, D. S.,** Metropole, Nottingham: The Case of Dr. Laurent, The Treasure of San Teresa, children's club, John Paul Jones, public relations, The Man Who Could Cheat Death (6). **McCarthy, A.,** Ritz, Harringay: Yesterday's Enemy. **Moore, D.,** Odeon, Bridgwater: The Shaggy Dog, Hercules (2). **McIver, R. C.,** Odeon, Ashford: Upstairs and Downstairs, North West Frontier (2). **Moneypenny, L. A.,** Odeon, Jersey: My Uncle. **Major, R.,** Rex, Farnborough: I'm All Right Jack, Genevieve (2). **Mellor, T. H.,** A/M, Odeon, Perry Barr: A Hole in the Head. **Martin, N. D.,** Odeon, Hawick: Children's club. **Murphy, P. D.,** A/M, Odeon, Chester: I Want to Live. **Moore, G.,** Gaumont, Barnsley: I'm All Right Jack. **Mills, P. J.,** Gaumont, Liverpool: The Rabbit Trap. **Moss, R. M.,** Coliseum, Newport: Last Train from Gun Hill, Don't Give Up the Ship, Gunfight at Dodge City (3). **Morgan, J. J.,** Forum, Kentish Town: Jet Storm, Left Right and Centre, Carry on Teacher (3). **Missen, F.,** A/M, Odeon, Brentwood: Children's club. **Martin, L.,** Gaumont, Romford: The Night We Dropped a Clanger. **Moffat, W. T.,** Gaumont, Southsea: The Wonderful Country, The Devil's Disciple (2).

NEGUS, R. D., Odeon, High Wycomb[e] Public relations, I'm All Right Jack (2). **Norrie, [M.]** Andover: This Earth is Mine, Upstairs [and] Downstairs (2).

PEMBLE, G. C., A/M., Ritz, Chatham[s] North West Frontier. **Parker, R. W.,** Savoy, Exe[ter] Public relations, Jet Storm (2). **Porter, K.,** [Regal] Bicester: Some Like It Hot, Serious Charge, Yellowstone Kelly, I'm All Right, Jack (4). **Phillips, [C.]** Ritz, Bradford: Jack The Ripper. **Page, J. G.,** Orient, Aston: Yellowstone Kelly, John Paul Jones. Public relations, Children's club (4). **Pressman, L.,** Gaumont, Birmingham: Press publicity. **Page, L.,** Odeon, Leicester: I Want to Live. **Pearce, S. F.,** Regal, Farnham: Blue Jeans, Darby O'Gill and the Little People, Bobbikins, I'm All Right Jack. **Pearce, H. W.,** Odeon, Boston: A Hole in the Head. **Parnham, S. E.,** Odeon, Blackheath: The Bridal Path. **Parks, J. F.,** A/M., Villa Cross, Birmingham: A Hole in the Head, Theatre publicity (2). **Potts, R.,** Odeon, Aberdeen: Blue Jeans. **Peters, M. J.,** Exeter: Upstairs and Downstairs. **Parr,** A/M., Odeon, Birmingham: This Earth is Mine. **Pleasants, J. C.,** Gaumont, Chatham: Upstairs and Downstairs. **Peters, N.,** Ambassa[dor] Upstairs and Downstairs, Blind Date (2).

ROBERTS, R. B., Odeon, Watford: [North West] Frontier. **Roberts, R.,** Odeon, Watford: [Killers of] Kilimanjaro. **Redman, D.,** A/M., [Odeon] mouth: The Devil's Disciple. **Roberts, [Ratcliffe, P.]** Wrexham: The Diary of Anne Frank. **Regal,** Regal, Wembley: The Man Who Could [Cheat Death] **Ronan, M. J.,** Rex, Consett: The He[ad] **Richardson, J.,** A/M., Trocadero. [Left] On Teacher, Yellowstone Kelly, Jack [Ripper] The City Jungle, The Rough and the [Smooth, Jet] Storm (6).

KINE.-/ GM £600 SHOWMANSHIP CONTEST

Ca e Competition for the girls

THE H ILIGHT of the "Ask Any Girl" campaign mitted by **E. A. Gislingham,** mana- ger of th aumont, Cheltenham, was a cake making co etition organised by the local elec- tricity boa

This co ition preceded by a demonstration in the tow hall produced hundreds of entries each rece a novelty throwaway, worded, "Recipe f pre-Christmas dish." Inside, the film credit re listed as ingredients.

ress publicity

Useful p icity was obtained in the press together with indow displays in many shops.

Another nager to exploit "Ask Any Girl" was **John D Clark** of the Majestic, Leeds.

He arranged a contest in conjunction with "Pretty Polly" nylons which was published with

DECEMBER AWARDS

FIRST PRIZE (engraved Silver Lion and £10). F. C. Murray, Odeon, Wimbledon ("North by Northwest").

SECOND PRIZE (engraved Bronze Lion). A. W. F. Wall, Gaumont, Falkirk ("Ask Any Girl").

SPECIALLY COMMENDED (certificates). B. Bint, Odeon, Sale. ("Ask Any Girl.") J. F. C. Dickinson, Odeon, Rochdale. ("Ask Any Girl.") R. A. Baker, Hippodrome, Colchester. ("The Naked Maja.")

HIGHLY COMMENDED (certificates). R. Roberts, Odeon, Uxbridge. ("It Started With A Kiss."); R. Crawshaw, Odeon, Taunton ("The World, The Flesh And The Devil"); D. P. Carey, A/M, Odeon, North End, Portsmouth ("It Started With A Kiss."); G. W. Hurt, Gaumont, Finchley ("It Started With A Kiss."); G. V. Crane, Odeon, Norwich ("The House Of The Seven Hawks."); S. Hobart, Odeon, East Dulwich ("It Started With A Kiss."); L. Page, Odeon, Leicester ("Ask Any Girl.")

thousands of entry forms, window displays and a foyer presentation. Entrants were asked to choose a slogan for "Kleersheer" nylons.

Lancome perfume stockists also arranged tastefully decorated windows to support the playdate.

Another national tie-up was with W. D. and H. O. Wills and their Kingsway cigarettes.

An "Ask Any Girl" night was held in the Majestic ballroom with packets of the cigarettes being distributed to the dancers. Wills stockists co-operated with window announcements throughout the town.

Garage display

Direct signs and window cards were used extensively by **A. E. Williams,** manager of the Odeon, ing, in his campaign for "North by Northw

Wind units consisted of the three wing type cards cut out circles based on the compass theme directional arrows were prominently sited hout a wide area. A 20ft. banner domi display on the front of a garage in the S rt of town.

M ublicity resulted from a scooter with stedi ich was driven far afield to publicise playe

A with a banner toured Ealing and surmar reas for **R. Stoten,** manager of the Walpole, Ealing. This was for "North by Northwest" and certainly spread the news of film and playdate.

Overprinted shopping bags were carried around the town by several members of the staff.

Several stills were used on window cards with appropriate tie-in captions. These cards were displayed by the many shops which co-operated.

Miscellaneous novelties were used by manager **P. H. Lang** in his campaign for "The House of the Seven Hawks" at the Odeon, Cosham.

A local dairy agreed to use milk bottle collars for all their milk deliveries covering Portsmouth and outlying areas.

Three thousand bags were obtained, overprinted with credits and used by several shops specially selected to obtain the best publicity coverage. One thousand overprinted serviettes were used by local restaurants and cafes.

A thousand blotters, again with overprint, were distributed by W. H. Smith and Sons.

The Heinz tie-up was prominently featured by manager **James Gold** when he exploited "Count Your Blessings" at the Grosvenor, Hillhead.

Two eye-catching displays were placed in the circle and stalls foyers. Patrons were invited to enter the Heinz contest which was publicised by entry forms, and displays in numerous stockist windows.

Another competition was arranged in conjunction with Hoover. Entrants were asked to name a new junior cleaner, with a steam iron being presented to the sender of the best entry.

Other ideas carried out, were a tie-up with National Savings, music plugged over the non-sync. prior to playdate and cut-outs used to decorate the front-of-house.

More Credits

"Count Your Blessings."—A. Atkinson, Regal, Beverley.

"The Mating Game."—A. Atkinson, Regal, Beverley.

"For The First Time."—B. Flavell, A.M., Ritz, Gateshead.

"The Scapegoat" "Invisible Boy."—T. Good, A.M., Picture Palace, Parkhead.

"The Scapegoat."—D. Callander, Vandyck, Bristol; S. M. Byers, A.M., Rex, Riddrie.

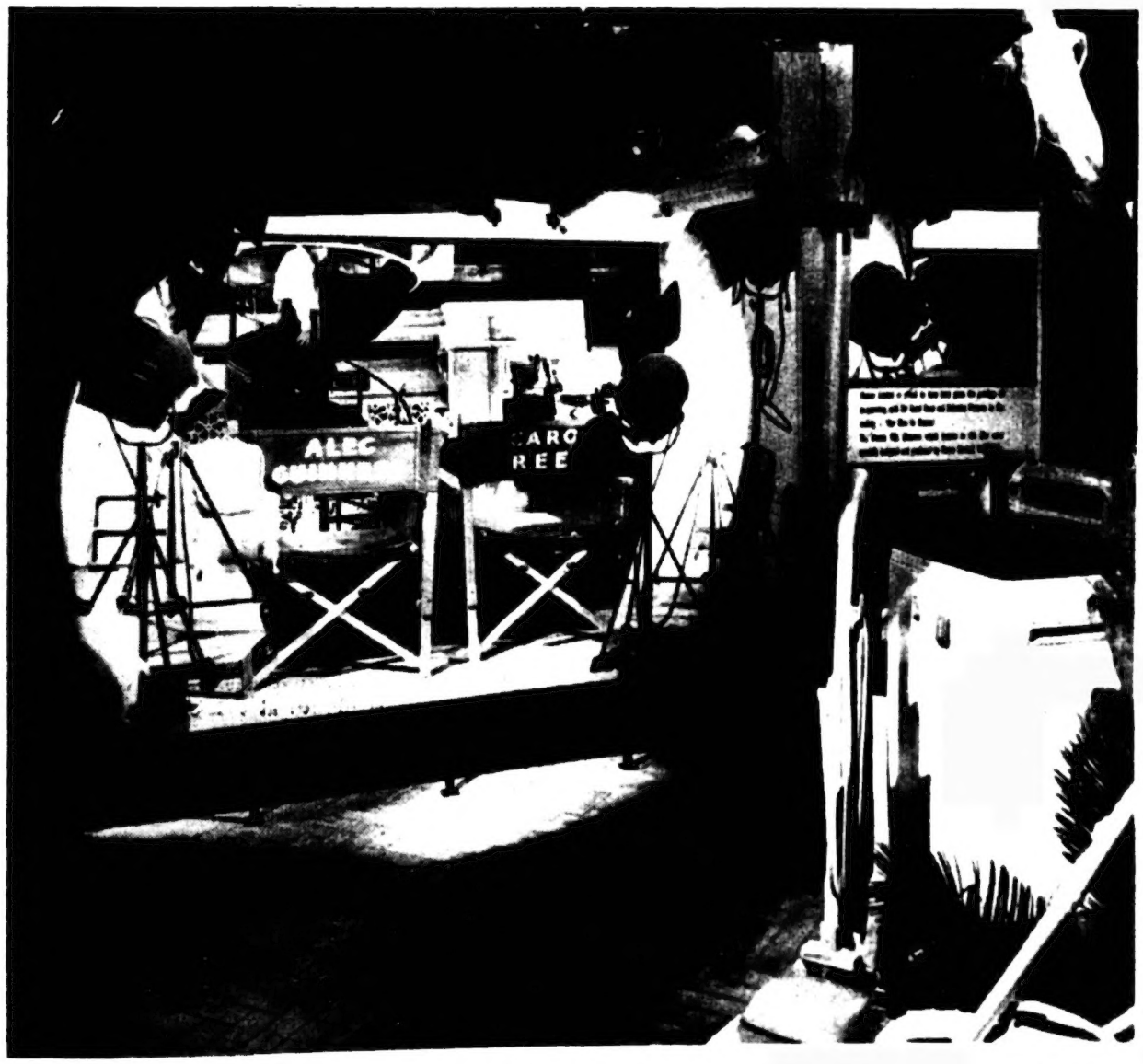
"The Tunnel Of Love."—K. Pickering, Whitehall, Rotherham; B. Flavell, A.M., Ritz, Gateshead; A. Atkinson, Regal, Beverley.

"Ask Any Girl."—M. B. Stevens, A.M., Gaumont, Swindon; D. J. Watts, Odeon, Salisbury; I. F. Adams, A.M., Odeon, Ipswich; S. E. Perkins, Regal, Farnham; D. Redman, A.M., Odeon, Jersey.

"The World, The Flesh And The Devil."—T. A. G. T. Steeples, Essoldo, Rotherham; W. Henderson, Gaumont, Ashton-under-Lyne; D. Willmott, Odeon, Southampton.

"House Of The Seven Hawks."—C. W. Gurr, Odeon, Barnet; G. V. Dawson, Odeon, Worthing; P. J. Mills, Gaumont, Liverpool; A. G. Crisp, Odeon, Southend.

"North By Northwest."—E. C. Carter, Gaumont, Dagenham; D. O. Loughlin, Odeon, Hackney Rd.; E. E. Sewell, Odeon, Romford; F. W. Pearman, Gaumont, Wimbledon; C. W. Gurr, Odeon, Barnet; K. J. Gasper, Odeon, Hornchurch.



Columbia's link with Hoover for "Our Man In Havana" resulted in a very fine exhibition in Hoover's London showrooms at Regent Street. The exhibition which is due to go on tour to all Hoover factors and big stores throughout the country, was designed by Anthony A. A. Radclyffe in conjunction with Hoover's display and exhibition department. Picture shows one of the displays

TELEVISION—continued from page 20

someone who can do, in America, what Leslie Harris is trying to do from Britain and Europe.

There is a great need for speed on the part of the new company, for reports show that a new upswing in TV production is taking place in the States with an emphasis on comedy formats in place of the 1959 "private eyes" and the 1958 Westerns.

Moreover, in September the selling season starts again and apart from "Danger Man" there appear to be few big properties on the books.

In fact, the irony may well be that to keep the organisation going, ITC may be forced to sell "Danger Man" on syndication rather than network.

By handling their series in this way, they can ensure a good living for their salesmen and still make a reasonable profit. But handling one's own production on a 35 per cent. distribution fee is obviously not so clever, when you are wearing a producer's and a distributor's hat as are Parnell and Grade, as a straight network deal in which the fee is 10 per cent. and all the profit can go direct to the producer.

Because of this basic shortage of product, ITC cannot neglect the syndication customers, and so the U.S industry may see the astounding sight of a series good enough for a network being offered to syndication first.

What does ATV's "take-over" bid for ITC mean to this country? Its main significance is that now the independent producers with good ideas for TV subjects will be in greater demand than ever at ATV.

More incentive

Faced as they are with the need to provide ITC with at least four good series plus drama, spectaculars, documentary programmes and other TV properties, there is bound to be more incentive offered to those producers who wish to associate themselves with ITC.

I expect a deal to be signed with The Rank Organisation for at least one series a year, if not more.

Co-production deals between American film companies and ITC are also a possibility and ATV will need to expand its entire TV production set-up to handle the proposed increased volume of output.

Will ATV's bid for world TV supremacy be successful? In spite of the many creative problems facing the company, there are a number of hopeful factors on its side.

There is the large-scale development of television stations throughout the world and with it the accompanying demand for product.

There is the fact that ATV already has a world-wide organisation with strong roots and interests in the Commonwealth and experienced distribution personnel who understand how to handle product.

There is the important fact that American independent producers are more likely to see their product shown in Britain within the 14 per cent. quota if it is being distributed by ITC.

ATV books for London weekends, Midlands weekdays, and for Scottish and Southern television.

It has more television outlets for product than any other programme contractor. Many U.S TV men may feel that the UK returns on their pictures, obtained through ITC, can more than justify allowing the company to handle their product on a world-wide basis.

One thing is certain, the next 12 months will not only be a momentous period for ITC but may decide the future of ATV—a broken reed of British television or the most powerful British film/television organisation in the world.

RENTERS' NEWS

'Ben-Hur' will launch Cannes festival

A GALA showing of MGM's William Wyler film "Ben-Hur" will inaugurate the 13th International Film Festival at Cannes, on May 4. This will be the first showing of the film on the Continent.

The film has not been submitted for judging, and is not considered part of the actual festival.

"Ben-Hur" has been voted by New York film critics as "Best Film of the Year" and it has topped the "Ten Best" lists of reviewers both here and in America. MGM confidently expects that it will rank high in the list of Academy Award winners.

It has been playing in only a handful of theatres in America, and in one theatre in this country—the Empire Theatre, Leicester Square—and has already taken more than $3,000,000 in ticket money.

After the presentation at Cannes, a gala is being staged at which "Ben-Hur" gowns will be launched by Paris haute couture; a "Ben-Hur" rose by a Riviera horticulturist; "Ben-Hur" jewellery by the Association of French jewellers; and "Esther" perfume.

Disney to film the Beethoven story

EARLY in April shooting will commence on "The Magnificent Rebel," a Walt Disney production dealing with the life of Beethoven.

The picture will be filmed in Vienna, and is to be directed by George Tressler, in Technicolor. Casting is now in progress.

Some of Beethoven's most popular works, among them the fifth, sixth (Pastoral) and ninth symphonies, the "Moonlight Sonata" and the opera "Fidelis," will highlight the picture, and the Berlin Philharmonic Orchestra has recorded the music for the film.

'Anatomy' does well on London release

OTTO PREMINGER'S "Anatomy of a Murder," Columbia release, did outstanding business in the first week of its London Metropolitan release on the Rank circuit, and equally well in North and East areas this week.

The film completed its successful three month engagement last month at the Columbia Theatre, Shaftesbury Avenue.

Elsewhere throughout the country there have been capacity audiences for the murder mystery film.

More good news for Anglo

ANGLO'S "Carry On Nurse" has established an all-time box-office record on its first week at the State Theatre, Adelaide.

In a report to the company, British Empire Films of Australia states that the previous record for the theatre, established in May, 1958, has been well beaten despite unsettled weather conditions and the ever increasing p... larity of television. "Carry On Nurse" is ...w in its fourth week at the theatre.

In Malta, "Carry On Teacher" ...as taken more money on its first run at ...letta and Seliema than Anglo's previous s... h-hits on the island "Carry On Sergeant," "Carry On Nurse" and "Horrors Of The Blac... Museum."

GERMAN ACCLA... FOR SIGNORE...

SIMONE SIGNORET has be... named best foreign actress of the year b... German film critics for her part in the ... mulus production, "Room At The Top".

The annual German film criti... award is one of the most important i... estern Germany, and the official hand... over ceremony will be in Munich on M... ch 8.

"Room At The Top" is dist... ted in Germany by Lion International.

'Bramble Bush' goes to the Warner

WARNER-PATHE'S "The Bramble Bush" opens at the Warner Theatre, Leicester Square, today (Thursday). The opening follows the trade show to be held this morning.

Richard Burton and Barbara Rush head the cast of this dramatic film, and they are supported by Angie Dickinson and Jack Carson.

Produced by Milton Sperling with direction by Daniel Petrie, "The Bramble Bush" is scheduled for general release in mid-March.

TRADE SHOWS

LONDON

February 29:

Bluebeard's Ten Honeymoons (A). Warner-Pathe. George Sanders. Warner. 10.30 a.m.

Devils of the Dirt. Carlyle. Celluloid. 9.15 a.m.

March 1:

The Purple Gang (A). Warner-Pathe. Barry Sullivan. Corner Theatre, Soho Square. 10.30 a.m.

March 2:

Faces in the Dark (A). Rank. O...n Theatre. 10.30 a.m. and 2.30 p.m.

Born to be Loved. British Lion. O...n Theatre. 10.30 a.m.

March 3:

Your Money or Your Wife (A). R... Donald Sinden. Own Theatre. 10.3... a.m. and 2.30 p.m.

March 4:

Look at Life (Series 5); Two shorts (...nk). Own Theatre. 10.30 a.m.

When Comedy Was King; The F... ous Ride (Terrytoon). 20th Century-Fo... Rialto 10.30 a.m.

MANCHESTER

March 1:

Gigantis the Fire Monster (A). E... Theatre Royal. 10.45 a.m.

March 2:

Counterplot (A). Eros. Forrest Tu... Theatre Royal. 10.45 a.m.

LATE EXTRAS (LONDO...

February 26:

The Angry Silence (A). British Li... Richard Attenborough. Studio One. 10.3... m.

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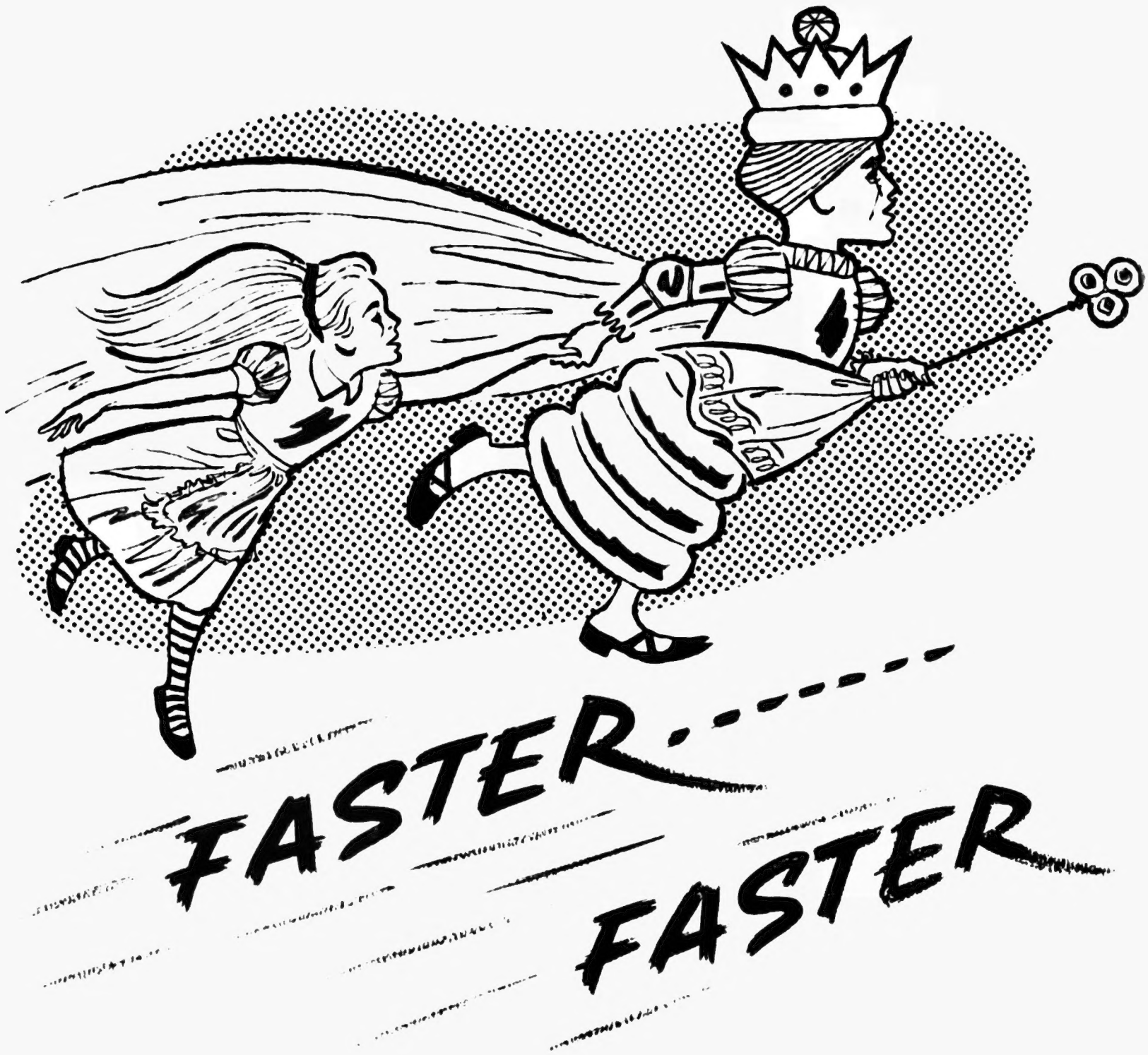

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